TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by A. Bauer, Pittsburg, Pa.

Those who haven't broken down this season with grip and nerves and tired feeling have been having their pictures in the paper as cured by the various patent medicines.

First there were Mr. Weber and Mr. Fields, looking oddly unreal in citizens' clothes and wearing expressions something like those of the gentlemen in the "Oh, my back!" pictures advertising Somebody's Parsley Compound.

They stated they had been entirely cured. But we all hoped not quite. They were the liveliest sick men that appeared on the stage this season, not excepting the Agoust family.

Then Amelia Bingham followed in an evening dress, looking plump and saucy, the healthiest kind of an invalid that could be your for tune to meet.

Fay Templeton in a picture hat smiled from the same corner, and Robert Mantell frowned above his signature. Lillian Russell thus far hasn't confessed any running down, breaking up, nor shattered nervous system that has been wound up again by Anybody's Popular Peruvian Pepsum.

William Collier is the last one to join the noble army of notable cures. During the fearful strain and wear and tear incident to rehearsing On the Quiet, he states that he became nervous to a degree that was alarming to himself and to his friends as well.

At this time, thank Heaven, before anything worse happened, his press-agent suggested that he try Doctor Biffkin's celebrated Bolivian Renovator and Invigorator. Now, he says, his condition speaks for itself. He no longer alarms himself or his friends.

In fact, there has been no return of the old symptoms. Nor has he any of the old tired feeling.

Doctor Biffkin goes on to state, however, that Mr. Collier's success is one that will last, for, you see, it is like the celebrated Bolivian Renovator and Invigorator—a wholesome success. It is no exaggeration to say, concludes the Doctor modestly, that without Doctor Biffkin's celebrated Bolivian Renovator and Invigorator this success could not have been accomplished.

With this pleasing and entertaining little bit of news there is a picture of Mr. Collier, showing the actor calm and beautiful, with a made-up tie, a high collar and degenerate ears.

It is just exactly happenings of this kind that get on to the nerves of *Munsey's Magazine* and send it out sleuthing after the demoralizing influences of the stage.

We stood for pretty actresses advertising tooth powders and face powders and corsets and cigars, but when it comes to the men of the profession, who are supposed to be intelligent, and whom we have grown to respect for their good work, lending themselves to silly advertising schemes of this sort, why, it is time for us to ask Richard Mansfield to repent that recent lecture of his in which he gave some advice to actors on the subject of eating with their knives and bathing in finger bowls and other things that are considered in bad taste.

It wouldn't matter to me how flossy any friend of mine might become through nervousness or tired feeling. I'd have hopes of him until he began to write letters telling the public how he was cured by Someone's Toxicological Tonic.

Then I'd get "alarmed"—far more "alarmed" than if he merely sat in a corner counting his fingers and talking to himself. That's easy to cure compared with patent medicine-letter-photograph symptoms.

I don't fancy you will see Edward Sothern's photograph and letter advertising any of these Cure-Everythings. Because, as he once told the Matinee Girl, he knows that there are plenty of people who think that an actor, simply because he is an actor, will sacrifice every principle of good breeding and dignity and even decency to an advertisement.

"Those Whom the Stage Demoralizes" in the April *Munsey's* has come in for some of the usual protests from stage people and their admirers, notably the letter of Mr. Magnus in last week's MIRROR.

When stage people begin to learn that nearly all of these articles attacking different creeds, professions, even complexions, are written from a strictly business point of view more than from the idea incorporated in them, they will curb their indignant outbursts of disapproval.

A Chicago professor recently stated in an address that red hair was an evidence of degeneracy, and that blondness was a disease. His name was heard in the land, and the news of his nonsensical utterance was flashed over the wires from one end of the continent to the other.

Another professor announced a week ago that he had never been hugged and kissed, and now his name is a household word. His photograph would sell like hot cakes in the Broadway shops if it could be procured.

The fact is that the college professors are getting the modern microbe of sensationalism to work. They realize that they can go on teaching beautiful truths forever and a day and it will not cause a ripple in the real living world outside of book covers.

So they go in for a little up-to-date advertising far more fetching than the Spotless Town poems that we all know by heart now. Sincerity is scarce in literature. There is a good chance for an article on The Demoralization of the Advertising Department of the Ten-Cent Magazine.

But the Matinee Girl isn't going to write it. For the question is, what is to be gained in the long run by this tiresome seeking out of the evil in different conditions? Throwing a searchlight on a disease germ is never going to eradicate it.

It is very like the spasmodic reforms that drive criminals about like a swarm of rats from the holes where they hide, unknown of and unseen by the average decent citizen.

It is not scientific. It is sensationalism pure and simple. The searching out and the booming of good is the surest way to destroy badness. Plant beautiful, fragrant flowers about a weed and the soil will send forth new shoots of beauty. If the weed doesn't die, the bloom and the fragrance will hide its ugliness forever.

Even in the pulpit the pointing out of the evil in things is overdone. There are plenty of people who will go about with their eyes on the ground looking for worms when they get to the Garden of Paradise. And if they can't see any, they'll hoe.

And then they'll write articles about it for *Munsey*, with as many photographs as possible, showing the different species as seen under a magnifying glass.

It is the spirit of things that counts, and there is more demoralization in these flaw-finders in every department of life than there is in the spots on the sun that they are fond of pointing out.

The demoralization germ can be found encrystallized in the highest places. But there is good in everything. And the annual attack on the influences of the stage is getting to be as unimportant as a Spring chowder party.

Also the Demoralization of Society, the Demoralization of Club life, of Tenements, of Dancing, and on and on and on, rolling down the hill from Nowhere to Nothing.

Why, there are even heretics who have dared to say that there were microbes in kisses!

But there are plenty of good angels in society; of heroes in the clubs; and there are flowers blooming in the tenements. And the stage is one of the strongest and greatest modern forces tending toward the broadest enlightenment, culture, education and morality.

The guides of human progress who seek to point out the beauty of life will always blind the eyes of their followers to the unpleasant things of existence.

While I can never appreciate the Christian Science people treating cases of scarlet fever over a brain current, I like their watchword: "There is no Evil!"

The demoralizations in many walks of life are self-evident, but they are counteractive in their influence and finally work against themselves to their own destruction.

Any one who suffers demoralization through stage influences will suffer it through other influences. And the people who are so ripe for degenerating don't count in the scheme of life.

The progress of the stage within the last quarter of a century is the only argument necessary that any evils that may exist in connection with it are unimportant—incidental. Progression is the great test of life.

The stage to-day numbers in its ranks lists of splendid, honorable and honored, cultured men and women, their great charity and kindliness of heart shining like a star above them as a people.

And the beginning of the century witnesses one of the worldly evidences of the standing of the profession, the Stage and Church Alliance. And for how long has the theatre been held up as a bugaboo of evil by the unenlightened?

And this is only the beginning. The stage is sure to become one of the greatest and most educative and ennobling influences throughout the world within its next period of advancement. And its people are its prophets, of whom a great man once wrote:

"Their lives are as new books
Open for all worthy to read.
Open, honest, impulsive, impassioned lives—
Nature trusted in the sight of men
Thought, passion, sentiment, the evil and the good, the gold and the dross,
All openly displayed!
They are as living sermons, more potent than pulpit homilies!"

THE MATINEE GIRL.

THOMAS W. ROSS.

Thomas W. Ross is still under thirty years of age, but has had an experience equaling that of many an actor twice as old, having devoted nine years to stock work in some of the best companies in the country. In 1892 Mr. Ross made his first appearance at the Boston Museum, and was with the noted company of that theatre until its dissolution. Then followed a thirty weeks' season with the Grand Opera House Stock company, Boston. The season of 1894 Mr. Ross played an important juvenile role with Charles Dickson in A Jolly Good Fellow, where his work evoked much favorable comment. After this he again turned his attention to stock, and spent the next two seasons in Denver and Kansas City. His success in both cities was emphatic. He then became a member of the original stock company at the Avenue Theatre, Pittsburg, and during the season of 1895-96 he played among other parts Tony Lumpkin and Bob Acres. Though he was one of the youngest comedians to essay those famous characters, his portrayals received serious consideration from press and public. From Pittsburg he went to Salt Lake City for a season, thence the following Summer to San Francisco as the light comedian of the Frawley company. During the engagement Mr. Ross played Chambers in Pudd'nhead Wilson, and received the unqualified praise of the entire San Francisco press. He was next with Hyde and Behman as light comedian of their Park Theatre, Brooklyn, stock company. In their revival of Trilby, with Henrietta Crosman in the name part, he played Little Billee, and was pronounced by the press the best exponent of that character who had appeared in New York or Brooklyn. Upon the reorganization of the Pittsburg stock company, which was transferred from the Avenue Theatre to the Grand Opera House, he was engaged for leading light comedy and juvenile roles. In the early part of the season of 1899-1900 it was found necessary to cast him for a strong character part; the impression he made was so favorable and he found the experience so congenial that he determined to devote all his attention to character business. In this his desires were furthered by the management and during the season named and the present season Mr. Ross has played many strong serious and comic character parts, in several of which he is pictured on the front page of this issue of THE MIRROR. Among his notable successes during the past two seasons have been Augustus Keen Shaver in My Friend from India; Tweenways in The Amazons; Chilo in Quo Vadis; Katzenjammer in Never Again; the Sheriff in Sue; Hyppolyte Caramel in Nerves, and John Barlstock in His Excellency the Governor. His facility of characterization and his proficiency in the art of making-up have caused him to be stamped not only as one of the best of our young actors, but as a careful artist, who may reasonably expect to attain a high position in his profession.

Pearle Hight, leading soubrette ingenue, dis engaged.

THE DRAMA

In Its Relation to the Sociology of the Twentieth Century.*—I.

The subject of my discourse was left to my own choosing. I selected "The Drama in Its Relation to the Sociology of the Twentieth Century." Your energetic president acquiesced, but later wrote me that she had taken the liberty of curtailing this rather impressive title. "I am afraid," she said, "sociology will keep our members away. We shall leave out the 'sociology' in the notices, but once we have gotten them there, you can be as serious as you like." I hasten to add that I trust my title will prove the heaviest portion of my lecture, which after all will only deal in an indirect way with the stage as an educational factor. My observations are naturally purely individual, but they have been gathered through a personal and professional connection with the drama covering a period of quite some twenty-five years. A fifth of this time was spent in association with Mr. Meltzer, who addressed you last year. I am sensible of the honor of following so distinguished a student of the drama as he is. Mr. Meltzer and I worked together in delightful harmony in spite of the fact that it would be hard to imagine two persons so absolutely dissimilar in lines of thought and general conclusion. We even wear our hair differently.

As a sort of preface to my main subject, I should like to make a few remarks concerning the dramatic conditions of the present day.

Has the moral tone of the drama declined? Hardly a week goes by that some minister does not make the morality of the stage a subject for a sermon. In nine cases out of ten the stage comes in for a rather serious handling. It can be said as a general proposition that dramatists are far more disposed to follow the popular taste than to attempt to lead it. I think one is quite justified in denying that playwrights are ever vicious for the mere sake of viciousness. As far as the stage is concerned, the broadening effect of what may be considered legitimate matters for theatrical discussion has generally come from abroad. If such ventures prove successful here our native authors are naturally disposed to follow their spirit amid local conditions. In this way some strong important and able plays have been produced in America, dealing with problems ethical and social which would have been considered impossible ten years ago.

But the question of stage morals is hopelessly confused in the mind of the average individual. A great moral problem dealing with the question that perhaps could not be discussed with vivid frankness at a dinner table, but at the same time is a legitimate subject for practical presentation and solution on the stage, is hopelessly classed with the French farce whose origin is solely influenced by a desire to present a certain number of so-called comic scenes in which every high ideal is shattered, every moral teaching made fun of, and mendacity placed on a pinnacle of the loftiest kind.

The drama's purpose is quite as much to teach as it is to amuse. And it is no more legitimate to curb the influence and scope of the drama on account of the young people who may see these plays without a proper understanding of their rightful purport than it would be to limit the efforts of authors who have something to say about the great relations of life because the printed books might fall into the hands of those too young to appreciate their proper spirit. Parents should exercise quite as much care in selecting what plays their children should see as they do in the selection of the books they permit them to read. It is an impossible proposition that the stage productions should be limited to the requirements of the *jeune fille*. It can be stated positively that the absolutely meretricious drama has never made money in this country; and as the theatrical business here is based very largely on the commercial idea, the morals of this community are not likely to suffer. The stage of to-day is as clean as it ever was, while slipshod construction, weak dialogue and mawkish sentiment have largely given way to a much healthier state of affairs.

The most important and vital question dealing with the future of the theatre in this country is the position which the Theatrical Trust to-day occupies, and to what extent its influence will hereafter extend. This would form the subject for an entire evening's discourse in itself. In many respects, this very powerful monopoly has helped, as all such combinations do, the steady employment of labor; the disadvantages of destructive competition and in many respects the personal comfort of the player. But it is distinctly responsible for a deterioration in the quality of stage art. It has practically driven the first-class stock theatre out of existence, in that the manager of such a company finds it impossible to compete with the trust in securing the necessary plays. Authors naturally desire to derive all the possible revenue they can from their works, and when the Trust, backed as it is by a tremendous capital, will pay any amount in the form of an option, and guarantee a long run of a piece, since this same Trust is forced to supply a chain of theatres from one ocean to another, with a certain number of attractions covering the greater part of the year, it makes it impossible for the independent star to enter into competition. Only a few days ago E. S. Willard declared that it would be necessary for him to control a London theatre, as otherwise it would be impossible for him to visit these shores for want of proper stage material, so absolutely was the foreign market controlled by the trust. Some independent stars, by the exercise of their brains and intelligence, occasionally discover new playwrights capable of furnishing good plays, but they find their opportunities for presenting such dramas to public support practically impossible as the Trust largely controls the time in every city of importance in the United States. To book a route that will not cause all the profits to be eaten up in railroad fares, one must accept such terms as the Trust imposes.

But I venture to say that the truly vital harm that happens to the stage under these conditions is the constant and wilful destruction of the creative side of dramatic art. The all around actor, the real player in the true sense of the word, is rapidly becoming a thing of the past. Personality now takes the place of mentality, physique takes precedence of brains. Plays are cast with a large regard to the outward symbolism of the various roles, the delicate mental subtleties that the author has striven over, that are so necessary to the exploitation of his meaning, are left to care for themselves. Under these conditions actors play one part for an entire season, perhaps two, and even three. They have no opportunity to enlarge the scope of their work, to improve their natural resources by practical endeavor, nor to develop those accomplishments which come to the great player only through experience of the widest kind. On the American stage to-day there is practically no school, at least of experience, for the young, enthusiastic and willing worker. It is this phase above all others that seems to me to justify the most violent crying out against the Theatrical Trust.

The attitude of the critics is another very important part in the development of the drama. My conclusions must naturally be based upon what I know of the conditions prevailing in New York, and I hasten to add that I believe the honesty of the metropolitan press to be absolute. That it is judicious, literary, and helpful to the cause of real art, I cannot say as much. The insistent demand on the part of publishers for the humorous critique has resulted in the cheapening of the standard of true criticism. It is much easier to find fault and be funny than it is to praise and be humorous, and in consequence many of our serio-comic critics, through the necessity of their position, belittle and discourage serious dramatic endeavor for the sake of a trivial smile and a cheap laugh. Of course, what the drama is and what it can and may be must depend upon the public. American conditions are such that amusement is largely desired and needed by theatregoers. But it is wicked and insulting to insist that taste, poetry, charm, grace and literary finish are entirely dead. The real manager should be unwilling to supply merely an ephemeral demand, but free from rash and radical departures, he might with credit to himself and to the great benefit of dramatic art gradually direct the public interest into channels leading to higher and better ideals.

A few managers are disposed to work in this direction. The majority declare "Ours is a business. We are in it to make money. Our time is valuable. We cannot afford to spare any of it in endeavoring to elevate the public taste." Where then, one may add, is the likelihood that the drama under these conditions can or will attain the importance it should as an educational factor, in these days of the twentieth century?

Yet it is an undeniable fact that the stage can teach and reach certain people and certain classes as no other medium can. The value of the object lesson is well known to every one. In dramatic form told by vivid action, with adequate pictorial accessories, a great moral truth, a great patriotic idea, or a great social lesson can be brought home to an individual who never could be induced to read a book on one of these same subjects, even though it were written by the ablest exponent of that particular line of thought.

I think it is generally agreed that the cultivation of taste among the masses is one of the greatest elements in the march of social progress. The University Settlement scheme carries out this idea through frequent exhibitions of pictorial art, concerts that bring to the hearers the best forms of vocal and instrumental music, and lectures dealing with the loftiest phases of literary thought. Why, then, the drama should not be utilized as a means of inculcating in the great general public a realization of poetic ideals, social responsibility and good morals, is something I cannot understand, except that the eternal question of expense so largely enters in.

It is stated that that radical body of reformers, the Salvation Army, has under advisement a scheme to form a theatrical stock company which shall present from time to time certain plays dealing with the elemental principles of practical religion. The Rev. Charles M. Sheldon goes so far as to urge a theatre owned and controlled entirely by Christian people, in which the actors and actresses shall be Christian men and women, and the plays of a perfectly sweet and wholesome character. Whether he proposes supplying this theatre with plays of his own writing he does not go so far as to state.

*Address by Edward Fales Coward before the Dramatic Art Club of Baltimore.

A CHAT WITH W. L. PRICE.

A MIRROR reporter, in his wanderings the other day, dropped in upon W. L. Price, the founder and principal of the American School of Playwriting. The school, when started a few months ago, seemed to many a somewhat hazardous experiment. In reply to the reporter's query about the present state of his venture Mr. Price said enthusiastically: "I have enough students—or, as I prefer to call them, fellow-students—to assure the permanency of the school, and the many letters of inquiry that come to me every day indicate a widespread interest in the institution and a bright promise for its future."

Regarding the methods of work that obtain in the school Mr. Price said: "Those at present giving their time to the study, after having passed through the preliminary talks on principles and methods, have been assigned to separate hours, in which their work is discussed. This is a slower course and more laborious to pursue than the class-work. These hours are devoted to truth and not to flattery. The student's dramatic conscience is trained to abhor a dramatic lie; and, think what outsiders may, there is nothing but honesty within these walls.

"In the class soon to be formed the students will be strictly confined to exercise work before any of their own manuscripts written before entering the class are taken up. I consider it the better method—to lay the foundation first. The class is mainly intended for those who are disinclined to or unable to pay the entire fee in advance. They can pay by the week. They can drop out the moment they find that the process of reasoning, which playwriting is, is not to their liking. Natural selection will eliminate the incompetent. This school is not designed for the amateur, in the sense of hopeless and infatuated minds. The only help it can extend to them is to cure them and get their thanks.

"I am not offering inducements or making alluring representations to any one. No one can be refused a trial. This school is looking for results, and was not established for the purpose of swindling people. Common business sense, even without a notion of ideality, should teach any man that the success of this school lies in developing real capacities.

"Some say that playwriting cannot be taught at all—that it requires genius or dramatic instinct for the work. That is a monstrous superstition unworthy of the twentieth century. The successful dramatists are those who understand their art. The claim of genius is generally a festering vanity. A few men of genius do write plays, but the technique of playwriting is the combined genius of all playwrights since all ages, and is correspondingly greater than any single genius. The dramatist who contends that he possesses secrets that no one else knows or, by any possibility, can know unless he has a number of plays on the boards is a pitiful, miserable, vain, lying pretender, imposing on the credulous and unthinking. This self-flattery and common superstition grew up out of the idea that imagination is the chief quality in playwriting, that every playwright is a genius with abnormal bumps of creative mentality. Playwriting is built upon facts and humanity and the qualities common to all of us. Playwriting is an art. There is an art in everything, and it has to be learned. Whatever can be learned can be taught.

I have given twenty years of my life to the study of plays and their construction. I have been in New York seventeen years, coming from Louisville, where I was a newspaper man under the training of Henry Watterson. I was the dramatic critic of the *Courier-Journal*. My play, My Old Kentucky Home, was produced in 1884 with Effie Ellsler, W. H. Thompson and Archie Boyd in the cast. For two seasons I was dramatic critic of the *Star*, under Governor Dorsheimer. For seven years I was play reader for A. M. Palmer. My "Technique of the Drama" was published in 1892, and has had unceasing sale from that day to this, with the result that, until the establishment of this school, I have been occupied in analyzing plays and advising correspondents in every State of the Union.

"This is the first school of the kind ever established in the world; and, with gratitude to those who have unfaltering faith in its uses and possibilities, it expects that tardy recognition from those others who have delayed it. It harbors no enmities; it looks to the future untroubled with doubt. The American drama is growing apace. There are many elements pushing it to fruition. Its authors begin to show mastery of the art. I expect to have the privilege of helping it on through this American School of Playwriting of mine."

TWO VERDICTS FOR MAYER.

Two suits to which Marcus R. Mayer was a party were decided in his favor in this city on April 30. In one case Mr. Mayer sued Olga Nethersole for $16,941, that he claimed as his share of the receipts of her tour last season under his management. Referee Francis K. Cunnine, who heard the case, decided that Mr. Mayer was entitled to $3,197. The other suit was that brought by Mrs. Bernard Beere, whose unfortunate American tour in 1895 Mr. Mayer managed and was to recover $1,250 royalties that Mrs. Bernard Beere alleged that she paid Charles Wyndham for her failure to perform The Fringe of Society. Mr. Mayer, Mrs. Beere asserted, was liable for these royalties. The trial court rendered a verdict in favor of the defendant and an appeal was taken. Last week the Appellate Division of the Supreme Court confirmed the decision and dismissed the case.

IN OTHER CITIES.

MILWAUKEE.

Madame Modjeska played an engagement at the Davidson April 29, 30 to fair business. The repertoire consisted of King John, Mary Stuart, and Macbeth. The usual cordial greeting awaited the great actress, who was splendidly supported by R. D. MacLean, Odette Tyler, Max von Mitzel, and a capable co. The productions were dignified, artistic and handsomely staged. Stuart Robson 5. When We Were Twenty-one 9-11.

The Thanhouser co. opened the week 29 with Tennessee's Pardner to a full house, and gave the customary finished and satisfactory performance. Eugene Moore offered a fresh example of his versatility by playing Caleb Swan to the life. William Yerance made much out of the ungrateful role of Romaine, Albert Brown gave a manly, sympathetic portrayal of Rice, and R. C. Chamberlin scored a hit as Geewhilliker Hay. Daisy Lovering found a congenial role in Tennessee Kent, Grace Lamkin played Nettie Rice with emotional force and conviction, and Kate Fiske shared comedy honors in the part of Mrs. Hay. Lee Baker and Harry Mestayer made the most out of small parts, and the Puritan Quartette, a local organization, introduced musical numbers with marked success. Director Platt staged the play accurately and the audience was pleased. Cleopatra 6-12, with Melbourne MacDowell as Marc Antony.

A Romance of Coon Hollow was seen at the Alhambra 28 by a large audience, and turned out to be one of the most satisfactory attractions of the season at this house. The theme of the play is not new, but it held the interest and attention of the spectators, and, being interpreted by a capable co., the performance was commendable. Notable performances were given by Maurice Brennan as the old Southern planter, Archie Allen as the villain, Jack Spaulding in the comedy role, Albert Butler as a colored man-of-all-work, Louise Arnot as the matrimonially inclined landlady, Helen Fiske as the mountain girl, and Salome Kingsley in the soubrette role. The stage was attractively set and several plantation melodies were well rendered by a chorus of colored people. The Girl from Chili 5-11.

The Hadley Stock co. put on Shall We Forgive Her at the Bijou 28, and the second week of the engagement showed a noticeable improvement in the individual and ensemble work of the players. The attendance has been good, considering the sultry weather, and the co. has won well deserved praise from all sides. Clara Thropp gave an earnest portrayal of Grace and Robert Whittier played Oliver West. Full justice was hardly done to either part, which was to be expected at a first performance. Pleasing portrayals, however, were given by the remainder of the cast. James Nelson played his old part of Nell Garth effectively. May Niblo Drew offered a capital sketch of Aunt Martha, and Charles Selion, Paul Scott, Wilson Enos, Francis Jones, Lydia Dickson, and Madge Bertrand were satisfactory. Moths 5-11.

The Castle Square Opera co. has won a complete triumph in this city, and there is no doubt but that the management could extend the engagement well into the Summer with profitable results, but it is announced that the engagement will close May 11, as originally given out, in order that the co. can appear at the Montauk Theatre, in Brooklyn, May 13. It is understood that Manager Wachsner has contracted for the reappearance of the co. at the Pabst next season. Lohengrin and Lucia di Lammermoor were given this week; Aida, Cavalleria Rusticana, and Pinafore will be offered for the concluding week.

Society turned out en masse at the Davidson 27 to see the amateur performance of Young Mrs. Winthrop, given in aid of the Milwaukee-Downer College. One of the finest audiences that ever assembled in this city witnessed the performance, which was produced under the personal direction of Frederick Paulding, and was voted one of the best amateur affairs ever seen in Milwaukee. The title-role was played with true sympathy of feeling, exquisite refinement and charming grace by Mary Alden Thayer. Mrs. Ruth was capitally enacted by Mrs. August Lindeman. Harry N. Wilson gave a clever character illustration of Buxton Scott. Edith Rich played Mrs. Dick Chetwyn in a breezy way. Grace Collins was delightfully sweet and natural as Edith. Galbraith Miller, Jr., realized the light comedy role of Herbert to a nicety. Arthur Evans did the doctor well, and Minette Dewey was a piquant maid. For obvious reasons no comment can be made on the interpretation of Douglas Winthrop by Claude Norrie. A notable feature of the performance was the brilliant achievement of Minette Dewey, who assumed the part of Mrs. Chetwyn on barely two days' notice, owing to the illness of Miss Rich, and played it without a mistake at the matinee, Miss Rich playing the role in the evening. From the two performances the snug sum of $1,700 was realized over and above expenses.

Max von Mitzel was greeted by many old friends while playing here with Modjeska. Mr. Von Mitzel was a popular member of the Thanhouser co. last Summer. In the interests of R. D. MacLean and Odette Tyler, Mr. Von Mitzel will sail 8 for London, to witness the production of Coriolanus at the Lyceum. It is the intention of Mr. MacLean to duplicate as near as possible the Irving production and include it in the MacLean-Tyler repertoire next season. Max von Mitzel has been engaged as leading man and stage-manager.

William Yerance will close his long engagement with the Thanhouser co. 12. Mr. Yerance is the only remaining member of the original Thanhouser co., and, with the exception of a two months' rest, has played continuously with that successful organization since October, 1898. His value to the co. was great and his loss will be felt.
CLAUDE L. N. NORRIE.

DETROIT.

Probably no more welcome news could be given to Detroit theatregoing people than to learn that Mrs. Fiske is to appear in this city at a very early date. It is well known to all interested in theatrical doings that owing to Mrs. Fiske's opposition to the Trust she has been debarred from playing in any of Detroit's regular theatres, which are all in the control of the Trust. Through the efforts of citizens the Harmonie Hall has been secured for the week of 13, at which time Mrs. Fiske will present the two plays she has made famous, Becky Sharp and Tess of the D'Urbervilles, neither of which Detroit people have yet had the pleasure of seeing, at least in this city. The greatest interest is being manifested in the engagement of Mrs. Fiske, and she doubtless will receive a right royal welcome. The engagement will open Tuesday evening 14, and continue the rest of the week, with two matinees. It is reported that Mrs. Fiske will be able to use all the scenery necessary to the production of the plays, as the stage of the Harmonie is quite adequate for the purpose. The Hall will seat about 1,700 people.

Arizona is holding sway at the Detroit Opera House present week. To know that it owes its existence to Mr. Thomas is guarantee enough of its excellence. The co. deserve much praise for their acting, taken as a whole, is of a very high order. Mr. Holt and Mr. Selwyn were seen here before in the production, and still assume the roles of Colonel Bonham and Tony Bostano, respectively; their acting is excellent in every sense of the word. Another notable character is that of Sergeant Kellar, ably interpreted by Mr. Haworth. Miss Olive May is back with the co. again in her original character of Bonita, and is the same mischievous and merry maiden as of old. Dr. Fenelon is now given to Mr. O'Donnell, and he assumes the role with all the good nature and cheerfulness it demands. Hodgman, the rascal, is impersonated by Mr. Hale, and is a strong and well balanced portrayal. Mr. Cope offers Canby, and Miss Earle Ma Canby in creditable fashion. The difficult role of Estrella Bonham was well played by Miss Barney. Mr. Farnum as Denton, and Miss Mayo as Lena Kellar are both good, and a charming and womanly representation of Miss Cullagh is given by Miss Closser. E. S. Willard will be the next attraction at this house.

The Lottery of Love at the Lyceum by the Pike co. is delighting large audiences. Herschel Mayall enacts the principal role of Doubledot delightfully. Buttercorn is well done by J. B. Everham, who is always reliable. The mother-in-law, acted by Miss Melville, was charmingly done, and she presented quite a picture in the costume she dons for the hornpipe dance of the second act. The audience went wild over her execution of this dance. Sam Merriman, the old sailor, was given by F. J. Butler, who puts considerable life and reality in the character. J. B. Maher was seen to advantage as Tom Dangerous. While the part intrusted to Lizzie Hudson Collier as Doubledot's second wife gave her little to do, still she did that little well. Angela Dolores also has a foremost part, which as usual is well taken. Sunday evening the bill will change to The Masqueraders.

A Homespun Heart at Whitney Opera House appears to suit the patrons of this house. W. L. White is excellent as Andy Markoe and Frank Hartwell is equally good as Bill Smith. Fred Monley enacts the role of the old father, and possibly the most interesting character in the group is the baby girl, not yet able to speak, who is a never ending source of delight to the feminine part of the audience. Human Hearts will follow.
FREDERICK KIMBALL.

PROVIDENCE.

Frank Keenan presented A Poor Relation at the Empire Theatre April 29-4 and scored one of the greatest personal successes of the season. At the end of the second act the opening night audience, which was very large, called Mr. Keenan before the curtain four times. The applause continued and the comedian stepped out and made a brief but witty speech. As Noah Vale Mr. Keenan has an excellent opportunity to display his talents, and he proved himself a true artist. His facial expression was exceedingly effective for comedy purposes, and his pathos of that quiet, convincing character that never oversteps the mark. Veta Henderson as Dolly Faye shared honors with the star. The co. also included Henrietta Newman, who played the part of Scallops admirably at a day's notice; two very bright children as Rip and Patch, Fanny Barry Sprague, Kate Long, George B. Miller, George R. Sprague, John Cumberland, Marcus Moriarty, and Charles Buman. Human Hearts 6-11.

The Magistrate was presented at Keith's 29-4 by the Albee Stock co., and nothing so funny has been seen at this house in a long time. William F. Owen, the leading man of the co., made his first appearance with the organization and won instant favor. His Judge Posket was a treat. Walter Thomas as Cis had a "fat" part, which he played in a refreshing manner. As Colonel Lukyn, Malcolm Williams added to his excellent reputation. Valerie Bergere as Charlotte, Lisle Leigh as Agatha, Helaine Hadley as Beatie, and Roy Fairchild, Sadie Handy, George F. Farren, Percy Winter, and Jay P. Leland were especially good. Malcolm Arthur, a Providence boy, deserves special mention for his clever portrayal of Isidore, the waiter. Business good. The Dancing Girl 6-11.

The Volunteer Organist was the attraction at the Providence Opera House 29-4 and did very fair business. Foxy Quiller 6, 7. In a Balcony and The Land of Heart's Desire 8. York State Folks 9-11.

Mr. and Mrs. Frank Keenan left 5, after the performance, for Washington and New York, and will then go to their Summer home, "Liberty Hall," Edgartown, Mass., for a long, quiet Summer.

Katherine Dooling, of A Poor Relation co., was taken ill with typhoid fever at Scranton, Pa., 26 and was unable to come here with the co.

Owing to a severe cold and partial loss of his voice William F. Owen, of the Albee Stock co., was out of the cast of The Magistrate 2, 3. His place was taken at a few hours' notice by George F. Farren, who jumped in and played the leading role—Judge Posket— in a manner that surprised everybody. Mr. Farren deserves great credit for his admirable impersonation.

During the week April 29 several theatre parties came from Boston to witness Frank Keenan's production of A Poor Relation at the Empire.

Another innovation has been introduced this week at Keith's. Every patron is permitted to write on a card the name of any play preferred for presentation during the week of May 20, and the drama receiving the highest number of votes will then be given. Over 4,500 votes have already been recorded. About every standard play has received at least a single vote, and many are named that are comparatively unknown. The diversity of choice runs from tragedy to melodrama, from society drama to comedy and farce, and from "problem play" to those whose moral tone is such that well informed theatregoers should know that they could never expect to see them on the Keith stage.
HOWARD C. RIPLEY.

BUFFALO.

The Pan-American Exposition, which is already conceded to be one of the most beautiful and artistic of all the exposition projects the world has seen, opened informally May 1 beneath sunny skies and with a large attendance. Owing to severe storms its completion has been delayed and May 20 has been selected for the formal opening. President McKinley, on his tour through the West, will touch the button and transmit the electric spark that will make life spring up in all the mechanical departments. The buildings are practically completed, except a lot of light work on the inside. The gorgeous color scheme has been carried out fully, until the name "The Rainbow City" is on every lip as the affectionate and appreciative term for the Exposition buildings. Few of the displays are ready, but it is expected most of them will be finished by the opening date. The United States Government Building and its exhibits are the nearest ready of any, and make a grand sight. Captain Richmond P. Hobson has just arrived and taken charge of them. The electrical effects on the buildings are marvelous, and the electric tower, reared to a height of 350 feet, has a hundred thousand electric bulbs. The Midway is a big feature, and most of its attractions are on a large scale. Among those now ready are Bostock's Trained Wild Animals, the Indian Village, with about 400 Indians of all tribes. The Midway area covers forty acres, and its buildings cost $3,000,000. "Beautiful Orient," with streets and scenes of various Oriental cities; "Old Plantation," with 200 colored people direct from the South; "Darkness and Dawn," illustrating Dore's idea of the infernal regions; African Village, Mexican Village, Venice in America, A Trip to the Moon, Aerio-Cycle, Hawaiian Volcano and Theatre, Japanese Village, Philippine Village, Alt Nuremburg, House Upside Down, Miniature World's Fair, Glass Factory, Gypsy Camp, Miniature Railway, War Cyclorama, Dreamland, and others are a few of the promised features.

Richard Mansfield's fine spectacle, Henry V., was at the Star 3, 4, and was acclaimed the greatest production of its kind since George Rignold's famous production of the same play twenty years ago at the old Academy. The production was greeted by big audiences. N. C. Goodwin and Maxine Elliott in The Merchant of Venice 8.

Human Spiders, a melodrama with a thrill in every line, was well acted at the Teck 29-4 by a co. which included Mary Hampton, Amy Lee, Jennie Reiffarth, Maurice Drew, and others; the attendance was fair.

Lampe's Concert Band, with Josephine Lampe, soprano, and W. S. Goring, tenor, pleased a big audience at the Star 28.

A Stranger in a Strange Land was the Lyceum attraction 29-4, and as usual was a good laugh provoker. The cast included Joseph Cusack, William Friend, Charles Drake, Beatrice Norman, Ottilie De Lano, and other good people. Tennessee's Pardner 6-11.
FRANK B. WILCOX.

JERSEY CITY.

The last week of Corse Payton's Comedy co. engagement commenced April 29 to fair houses. The Octoroon April 29-1. The Two Orphans 2-4. The Octoroon was well put upon the stage, and the parts were acceptably taken care of by J. Frank Burke as Salem Scudder, James A. Heenehan as Jacob McCloskey, Will Howatt as George Peyton, John W. Barry as the Indian, Homer Mullaney as Pete, Harry Mantell as Poindexter, Florence Hamilton as Zoe, Camille Gordon as Mrs. Peyton, Maud Phelps as Dido, and Minnie Stanley as Dora. The Two Orphans was a fine production and brought out the full strength of this admirable co., with Frank Burke as the Chevalier, John Barry as Jacques, Will Howatt as Pierre, Florence Hamilton and Minnie Stanley as Henriette and Louise, and Camille Gordon as Madame Frochard. The olio is composed of the Flood Brothers, comedy acrobats; the Three Cardownie Sisters, and Harry Mantell. This ends the season at the Academy, and with the exception of a few local affairs the house will remain closed until Labor Day.

Arizona came to the Bijou Theatre 29-4 to S. R. O. at each performance. The play is one of the very best that have ever been presented in this city. So impressed have the audiences been with the dramatic ending of the third act that the curtain has had to be raised eleven times at some performances. The stage settings were in excellent taste. The co. is a strong one, and contains such good people as James E. Fulton as the ranchman, Frazer Coulter as the Colonel, Lionel Barrymore as the lieutenant, Charles Lane as the captain, Ben Dean as the doctor, Williard Curtis as the Mexican, Charles E. Mitchell as the sergeant, Harry Wiegand as the Chinaman, Grace Thorne as Estrella, Carrie Reynolds as Lena, Laura Almosnino as Bonita, Eleanor Wilton as Mrs. Canby, and Catherine Curtiss as the school teacher. The Volunteer Organist 6-11. Stock co. to follow.

Harry Hogan, treasurer of the Bijou Theatre, will have his annual benefit 29.

William Kendall, of this city, has returned home after a short season with Robert McWade in Rip Van Winkle.

Joseph Madden, of The Sunshine of Paradise Alley co., has returned home here, the season of that co. having closed 27.

Manager John W. Holmes has decided to put on a stock co. at the Bijou for a few weeks with Harrison J. Wolfe as leading man.

William Haight, treasurer of the Academy of Music here, has signed for the same position with an out-door amusement co. in St. Louis, Mo. Mr. Haight will return to the Academy next season.
WALTER C. SMITH.

PORTLAND, ORE.

At the Marquam April 22, 23 La Loie Fuller's Vaudeville co. gave two performances to good house first night, poor second. The bill was made up of nine turns. Of these only two were worth one's time—the lightman throwing light on Miss Fuller's 1,000-yard gown and Ida Lewis in her original specialty, "The Tough Girl." Blanche Walsh in More than Queen 25-27.

At Cordray's week ending 27 Crosby and Forman in The Strollers gave a high-class vaudeville performance to good business. Sid Baxter began the bill with aerial juggling; J. F. Crosby, Jr., sang ballads, the Alcedos presented an eccentric comedy sketch, On Parade; Guhtoa, a Japanese posturer, did some dexterous feet juggling; Harry Love just talked; J. F. Crosby, Jr., and Inez Forman gave a clever skit, A Duplicate Husband, with good effect; Pearl Hickman sang songs and danced, and the Leondor Brothers closed the olio with statuesque gladiatorial posings. Florence Roberts and the Alcazar Stock co. (of San Francisco) opened a two weeks' engagement 28 in Sapho to a crowded house and were given a cordial reception.

Horace Ewing's Widow Bedott did poor business at Metropolitan 21-28.

Manager John F. Cordray, of Cordray's, has been made chairman of the Amusement Committee of the Portland Carnival, 1901. Manager Cal Heilig, of the Marquam, is a member of the committee.

At Burkhart Hall 25 a good amateur minstrel show was given by members of St. Francis Court of Foresters, No. 1103, to a packed hall. Some of those who were conspicuous for creditable mention were R. H. Quinlan, E. F. Fay, Thomas A. Kindred, H. H. Nye, F. A. Tauischer, Carl Straub, Van Stralin, H. J. Alstock, A. W. Healy, J. J. Sharkey, J. J. O'Brien, and E. J. Alstock.

Calvin Heilig, manager of the Marquam here; John Cort, of the Grand Opera House, Seattle, Wash., and Richard Sutton, of the Butte (Mont.) Theatre, have formed a combination which shall own, lease or control every theatre between Butte and Portland, except Spokane. At Spokane the association will build a theatre, which it is thought will be finished by Sept. 1. The organization now owns or holds leases of, it is said, the Marquam, at Portland, Grand, Seattle; the Tacoma and Helena theatres, and the Butte Theatre, half finished. Under the combination's control are theatres at Vancouver, Wash.; Hoquiam, Olympia, Everett, Whatcom, Missoula, and Great Falls. Probably George Baker's Baker City Opera House will join the combination. The new theatre at Spokane will cost about $45,000.
O. J. MITCHELL.

ST. PAUL.

The high-class vaudeville entertainment at the Metropolitan Opera House April 25-27 drew good audiences and took well. Lucille Saunders sang a number of ballads in a rich contralto voice and was warmly applauded; Baby Lund, a remarkably clever little miss with an attractive stage presence and a sweet singing voice, scored a hit; George Austin Moore sang humorous songs in an interesting manner; the Le Page Sisters and Mamie and Al. Anderson won favor in songs and dances, Beatrice Moreland and Harry Jenkins appeared to advantage in a farce, Laredo and Blake did good acrobatic clown act, and a novel feature was the performance of Fred Macart's dogs and monkeys. The Burgomaster held the stage in a return engagement 28-1. The production was as finely staged as when seen here early in the season and made a great hit. There are some changes in the personnel of the co. and some slight changes in the score. Gus C. Weinburg rendered the role of the Burgomaster creditably, and found an able assistant in Henry E. Stockbridge as Doodle von Kull. Laura Joyce Bell was an excellent Dame Stuyvesant, and also did some clever character work as Phoebe Kummagin, the theosophist. Ida Hawley was an attractive and pleasing Ruth. Edith Yerrington was a captivating Willie Von Asterbilt. Alma Doerge won favor as Daisy. Harry Crandall was good as E. Booth Talkington. George Broderick made his mark as the "Harlem Spider." Will E. Peters, Andrew J. Lynan, Janice Wynne, Amy Dale, Cecil Lean, and other in the cast did creditable work. May Irwin 2-4. The Village Parson 5-11. When We Were Twenty-one 12-18.

The Great White Diamond, presented by a capable co. headed by Frank Hennig, was the attraction at the Grand Opera House 28-4. The play opened to a full house and delighted an appreciative audience. The drama is finely staged, the scenic accessories and mechanical effects are elaborate and striking. Frank Hennig was robust and clever in the role of Robert Thorne. Mr. Hennig is not unknown to St. Paul theatregoers and is remembered for excellent work done during his many visits in this city. Florence Huntley in the role of the "Kid," Lola Brace, scored a hit. Her flying aerial leap nearly across the stage in the third act was thrilling and evoked rounds of applause. John Martin as Jan Van Hoek, a "nyctalops," has a peculiar role to interpret, and does it creditably. David Davis was happily cast as Judge Brace. Alice Gilmore was a bright and clever Mrs. Maggie Loosflesh. Harry West as Mr. Loosflesh was also good. Arthur Donaldson in Carl Carlson 5-11. The Telephone Girl to follow.
GEORGE H. COLGRAVE.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. has been giving excellent performances of Camille 28, 29, and the large and enthusiastic audiences that have greeted the co. since its opening continue unabated. Maud Odell essayed the title-role and gave an excellent account of herself in the emotional scenes. Maurice Freeman was an ardent Armand Duval, and read his impassioned lines with realistic fervor. As the Count De Varville, J. M. Sainpolis was courtly in bearing, and L. O. Hart, as Monsieur Duval, was dignified and effective. The minor parts in the cast were well handled and the production made a good impression. The management tendered Lucia Moore a benefit 29 and the talented little actress successfully sustained the role of Camille at that performance. Morris Marks, treasurer of the Grand had his benefit 30, with Rip Van Winkle as the offering. Rosedale; or The Rifle Ball was the bill on the occasion of H. P. Meldon's benefit, and, in connection therewith, it is but just to state that as stage-manager of this aggregation he has contributed in no little way to the success of the co. Maurice Freeman had his benefit 1 and presented An Afternoon Call and The Snow Storm, two bright one-act sketches. The co. closes here 4, and after a short rest goes to Montreal for a Summer season.

The Olympia Opera co. at Cochrane's New Theatre presented Boccaccio 28-4 to fair audiences. Charlotte Kendall was very pretty in the title-role, and sang delightfully. Myrta French as Fiametta maintained her well established reputation as a singer and actress, and the Lionetta of Sylvian Langlois was satisfactory. Maurice Hageman was very funny as Lambertuccio, and Ben Lodge also contributed able comedy work. The pretty chorus and tuneful orchestra continue on their mettle, and, as a whole, Cochrane's operatic venture is a decided success. The Mikado 4-11.

Bryant's Australian Burlesquers closed the Academy of Music 28. The management announces that henceforth the house will be devoted to high-class drama, and that a contract has been closed with the Hopkins' Amusement Co. for a stock co.

Athletic Park opened 5 with the Metropolitan English Opera co. in The Queen's Lace Handkerchief.
J. MARSHALL QUINTERO.

LOUISVILLE.

Mrs. Leslie Carter was seen in Zaza at Macauley's April 29, 30, it being the first production of the play in this city. The play and star attracted very large business and the customary comment. The children's operetta, The House that Jack Built, will be given at Macauley's 2, after which the house will be dark until 9, when Richard Mansfield comes as Henry V.

Rose Melville in Sis Hopkins drew large business at the Avenue 28-4. The piece and star are favorites with Louisville audiences. The season at the Avenue will close week of 5, the attraction being A Romance of Coon Hollow.

Interest now centers in the May Musical Festival, that will occur at the Auditorium 13-15. A Summer season of high-class vaudeville, under the direction of James B. Camp, will follow.

The season has closed at the Temple and the members of the Meffert-Eagle Stock co. have departed for their homes. Oscar Eagle will fill a special engagement as stage-manager for the Le Moyne-Skinner-Robson co.

The piano recital given at Macauley's 1 by Augusta Cottlow drew an audience appreciative of the programme's merit.

The Dramatic Club held its annual meeting on 1, re-electing all of the old officers. The next play this ambitious amateur organization will undertake will be Gloriana.

Somers Park, a resort on the Boulevard near Iroquois Park, is included in the circuit of vaudeville houses recently formed. Frank Burke is mentioned as leader of the enterprise.

Sol Marcosson, the young Louisville violinist, has closed his season and is spending a brief vacation at his home.

Paul Wilstache is in the city doing advance work for Richard Mansfield.

Mrs. Leslie Carter was taken seriously ill during her engagement at Macauley's. She was constantly under the care of a physician and was compelled to delay her departure in consequence of her sickness. It was feared at one time that she would have to close her season, but she recovered in time to fill her engagement at Indianapolis.
CHARLES D. CLARKE.

TORONTO.

Robert B. Mantell, supported by practically the same co. which was with him last year, presented The Dagger and the Cross at the Toronto April 29. The vehicle belongs to the old and artificial school and lacks human interest, but Mr. Mantell played with his usual grace and scored a popular success. He purposes to stay here for three or four weeks in repertoire. A Secret Warrant 6.

Mr. Barnes of New York was ably produced by the Valentine Stock co. at the Princess 29. Miss Blancke in a child's part was delightful, and Miss Desmonde and Miss Maynard played with fidelity and grace. In Wicked London 6.

H. N. Shaw's dramatic class held the boards at the Grand 29-1. The Fool's Revenge, Our Regiment, and A Celebrated Case were put on, each with success. Mr. Shaw assumed the chief roles, and though he did not approach the heights to which he rises in Richelieu, he was always artistic and polished. Ivan Wright and Le Roy Kenney were the best of the pupils among the men, and Pearl O'Neill and Rhoda Block among the women. The Princess Chic 6-8.

The Edouard D'Oize co. has returned to Toronto, after a successful season. Madame Albani will give popular ballad concerts at Massey Hall 3, 4.
J. V. McAREE.

KANSAS CITY.

Under the Red Robe was the bill at the Auditorium Theatre April 21-27 by the Woodward Stock co. The production was of unusual interest to Kansas City patrons of the house, for it marked the return to the co. of Jane Kennark, formerly its leading woman, who for the past season has been in New York. Miss Kennark was the recipient of ovations at each performance during the week, but it was a sad week for her notwithstanding, for her mother was fatally ill and died early Saturday morning. Miss Kennark was playing Renee de Cocheforet, and it was necessary upon the shortest notice for Evelyn Brown to play the part. Miss Brown surprised every one by the superb way in which she rose to the occasion. She did better than most experienced artists, although she had never done anything so pretentious and had only the most limited opportunity for study. Beaumont Smith, a new member of the co., staged the piece excellently and also played Cardinal Richelieu. Robert Conness, also a new member of the co., played the part of Lieutenant [illegible] most creditably. Mr. Lonergan took the leading role of Gil de Berault exceedingly well.

James J. Jeffries put in a week at the Grand in A Man from the West 21-27 to good houses. Next week Rusco and Holland's Minstrels.

The Aubrey Stock co. was introduced to Kansas City in We 'Uns of Tennessee, which began a week's run at the Gillis April 21. This co. will remain at the Gillis until the end of the season. The co. is made up of excellent people for the most part, and was well received. It is likely that the co. will do good business here. Next week, The Land of the Living.
EDGAR P. ALLEN.

COLUMBUS.

Creston Clarke and Adelaide Prince, supported by a fair co., appeared at the Southern April 25-27, to light business. Barbara, a one-act play, and The Bells were presented 26, and David Garrick 27. Mr. Clarke was very good in all of the plays and deserved better patronage.

Louis James and Kathryn Kidder in an excellent production of A Midsummer Night's Dream to moderate business 1. Mrs. Leslie Carter 3, 4. Richard Mansfield 7.

A Homespun Heart played a return engagement at the High Street 25-27 and duplicated its former success. Will S. White, as Andy Markal, and Frank Hartnell, as Bill Smith, were the hits of the piece. Moderate business greeted A Missouri Girl 29-1. The Dairy Farm 2-4. Quo Vadis 6-8.

At the Grand the Columbus Stock co. presented Trilby 29-1. Rose Stahl, as Trilby, was admirable. William Bonelli, who has never been looked upon as a character actor, appeared as Svengali and proved an agreeable surprise; his interpretation of that peculiar personage was excellent. Kate Jepson, as Vinard, must be credited with another success, and it can be said that she is an actress of unusual ability. The remainder of the cast was acceptable. Camille 2-4.

The Pittsburg Orchestra gave two concerts at the Columbus Auditorium 1, which were well attended and proved to be musical events such as are seldom offered in this city.

There will be no vaudeville at the Great Southern Roof-Garden this Summer. A concert band of twenty of our best musicians, under the leadership of Fred J. Neddermeyer, has been engaged by the management to take its place.
W. W. PROSSER.

PITTSBURG.

Robert Fitzsimmons in The Honest Blacksmith was the attraction at the Bijou April 29-4. Judging from the reception it received each night it is evident that the patrons of the Bijou are well pleased with the bill. Mr. Fitzsimmons possesses qualifications not usually found in one actor. He gives fistic exhibitions, sings a song and shoes a horse. The Bijou audiences are always delighted when they see something out of place, hence this latter performance evoked sufficient admiration and applause to cause other blacksmiths with Thespian aspirations to turn green with envy. Mrs. Fitzsimmons, being ill, her part was taken by Marie Taylor. The Exposition Four rendered a good specialty. A Man from the West 6-11.

To Have and To Hold is at the Alvin 29-4. Arizona 6-11.

One would think it almost impossible for a stock co. to change from a play like Under Two Flags to A Trip to Chinatown, and do both well. The Grand Opera House Stock co. did it this week, and are receiving great commendation from crowded houses. James E. Wilson was a surprise to his many friends, many believing he was only good in more serious parts, but he proved that he can succeed in any line of work. Miss Truax, as the widow, received her share of the honors. Willis Martin did a clever bit of character work as Slavin Payne. Miss McMillen introduces French songs with success. Kitty Mitchell was specially engaged for the week, and made a hit with her song and dance. The Merchant of Venice 6-11.
L. W. MENDENHALL.

CLEVELAND.

Mary Mannering and an unusually good co., including Robert Drouet, Burr McIntosh, and Martin J. Cody, were seen at the Euclid Avenue Opera House April 29-4 in Janice Meredith. Miss Mannering's impersonation of the title-role was a strong piece of acting, and the interest centered around Janice, as portrayed by her. Robert Drouet rendered especially capable support. To Have and To Hold 6-11.

For their second week's offering at the Lyceum Theatre 29-4 Eugenie Blair's co. presented Augustin Daly's version of Frou-Frou, and were accorded as large patronage as during the first week. Miss Blair's Frou-Frou was all that could be desired, and the Henri of Carleton Macy was good. The feature of the performance was the initial appearance of Ann Warrington as leading woman in the role of Louise, which she played artistically, promising to be a valuable acquisition to the co. The Two Orphans 6-11.

At the Cleveland Theatre The Two Little Vagrants was the bill 29-4, and proved as popular as ever. The Silver King 6-11.

Sousa's Band will give two concerts at Gray's Armory 8.

Mary Mannering has been entertained by residents during her stay in the city.

Victor Herbert's Pittsburg Orchestra gave three concerts 2, 3 in Gray's Armory. The soloists were Bloomfield-Zeisler, Mr. Seabury C. Ford, Sol Marcosson, and Madame Schumann-Heink.
WILLIAM CRASTON.

MINNEAPOLIS.

Otis Skinner played a brief engagement at the Metropolitan Theatre April 25-27 in Prince Otto to very good business. Both play and co. were given a cordial reception. Mr. Skinner gave a splendid characterization of the title-role, and was rewarded by frequent and enthusiastic applause. George Nash left little to be desired as the Prime Minister. Frank Sylvester was an excellent doctor. Maud Durbin was, as usual, delightfully feminine and effective as the Princess. Jane Payton was a satisfactory Countess. Alfred Edwards, Edward Dillon, H. R. Davies, E. E. Eberle, and Florence Smyth deserve special mention. The scenery and costumes were handsome. May Irwin presented Madge Smith, Attorney, 28-1, opening to a large house. Miss Irwin made an emphatic hit in the title-role, and sang a number of coon songs very effectively. Her support was in the main good. The work of William B. Smith, William Burress, Bert Thayer, Mabel Florence, J. M. Sparks, and Jacques Kruger being noteworthy. The Burgomaster 2-4. When We Were Twenty-one 5-11.

The Flaming Arrow opened for a week at the Bijou Opera House 28 to good houses, and scored a hit. Go-Won-Go Mohawk, an Indian woman, appeared as White Eagle, and made a favorable impression. Nina Paul, W. H. Kelly, and Guy Hackney were seen to advantage. The others were not above the average. The piece was handsomely mounted.
F. C. CAMPBELL.

MONTREAL.

Leon Herrmann opened at the Academy April 29 to good business. His entertainment is excellent, most of the tricks being new and clever. His palming and legerdemain are particularly well done. Next week Dolls' Kermesse.

The Royal Lilliputians were greeted with two rousing houses 29. The tiny actors are particularly clever, and the piece in which they appear is an especially good vehicle to show off their talents. Besides the midgets there are two giants in the cast and a large chorus of pretty girls. Human Spiders 6-11.
W. A. TREMAYNE.

INDIANAPOLIS.

Patrons of the English had an opportunity to see Mrs. Leslie Carter in Zaza 1, 2. The impression made was very favorable, all agreeing that Mrs. Carter is a great artist. The entire cast was good, notably Charles A. Stevenson and the strong character work of Marie Bates. Richard Mansfield 8.

The Dairy Farm, which made a hit at the Park a few weeks ago, played a return engagement April 29-1. The cast was the same as before, and the former success was duplicated. James J. Jeffries in A Man from the West followed 2-4 to large business. The supporting co. was capable, and the specialties introduced good. Ferris Comedians 6-11.
WILLIAM BLAKEMAN.

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CORRESPONDENCE

ALABAMA.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Rentfrow's Pathfinders April 22-27; Braunig co. 29-4. The regular season closed here last week.——ITEM: The management of the Grand has provided for good ventilation and will continue to present first-class specialties and stock cos. during the Summer.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): Theodore Thomas' Orchestra April 29; good audience.——ITEM: Elks' Carnival work is progressing rapidly and great crowds are expected every day of the fair, which commences 6.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): Walker Whiteside April 29. Rentfrow's Jolly Pathfinders 6-11.

UNION SPRINGS.—ELY OPERA HOUSE (H. J. Rosenthal, lessee and manager): Alba Heywood co. April 24; small but pleased audience.

DECATUR.—ECHOLS' OPERA HOUSE (T. P. Littlejohn, manager): Dark.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): The Angel of the Alley to good business April 22, 23; pleasing performance. Cow Slip Farm canceled 24, 25. Town Topics 11.

PRESCOTT.—DAKE'S OPERA HOUSE (Nick Wagner, manager): The Angel of the Alley April 24; good business; pleasing performance. Town Topics 12. Jossey Stock co. 13-18.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Rubie Theatre co. April 29-4.

ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (Charles T. Taylor, manager): Anna Eva Fay to big business 22-24. Ingomar 25; good business and performance. Walker Whiteside in The Heart and Sword 26; excellent performance; fair business. Rentfrow's Pathfinders 29-4, closing the season.——ITEM: Glenwood Park Theatre will open 6, under the management of Charles T. Taylor. This park has been entirely overhauled and redecorated and will no doubt prove a popular place of amusement. Braunig Dramatic co. will open the park with the Charity Ball.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Walker Whiteside in Heart and Sword April 26, assisted by Miss Wolstan, pleased big house. Miss Wilcox also deserves mention.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers):. Rentfrow's Stock co. April 22-27; big business. Braunig Dramatic co. 29-1.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Ernest Seton-Thompson Illustrated Animal Lecture 1.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Lady Windermere's Fan and Young Mrs. Winthrop, as presented by the Ralph Cummings co., drew large audiences April 21-27. The Adventure of Lady Ursula 28.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Wiedeman's co. in The Major's Daughter and Vice Versa April 20, 21; fair houses and performances. Neil Burgess in The County Fair 22; excellent performance; crowded house.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): The Evil Eye April 19; large house; good performance. Blanche Walsh in More Than Queen 22. Steam Laundry co. 28. Jessie Shirley 11.

SANTA ANA.—GRAND OPERA HOUSE (Wm. M. Collect, manager): Just Before Dawn April 23 canceled. Minstrels (local) 2.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): Closed for season.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Angel of the Alley 15, 16.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Harry Corson Clarke April 25 in What Did Tompkins Do; big business, as Mr. Clark is an old favorite here. Rose Swain made a decided hit. Sag Harbor 30. Neil Burgess 4. Elks' Minstrels 6. Held by the Enemy 9.

GREELEY.—OPERA HOUSE (W. A. Seaton, manager): Harry Corson Clarke in What Did Tomkins Do April 23; small business; good performance. Daniel Sully in The Parish Priest 29; good business; fine performance. Neil Burgess 13.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The De Clairvilles Novelty co. April 22; large house disappointed; co. not permitted to appear 23. Loie Fuller co. 21.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Nathan Hale April 22; good business; performance excellent. Neil Burgess 29. Harry Corson Clarke 2.

LEADVILLE.—WESTON OPERA HOUSE (W. S. Tobey, manager): Harry Corson Clarke April 29.——LYCEUM THEATRE (P. Mack, manager): Dark.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Harry Corson Clarke April 26 in What Did Tomkins Do; large and delighted audience.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Richard Mansfield and his excellent co. in Henry V to an audience of three thousand April 28. The production was the most elaborate ever put on at the Hyperion. Mr. Mansfield's work was clean cut and thoughtful. The White Rats, featuring James J. Corbett, played to small but pleased audiences 27. Mr. Corbett surprised his friends by his clever monologue. Georgia Gardner and Joseph Madden offered a laughable playlet, Too Many Darlings. Miss Gardner is a charming comedienne. Another hit was Spencer Kelly, the baritone. Others were Violet Dale, Frank and Don, Mazuz and Mazet, Almont and Dumont, and the Powers Brothers. The well liked Joseph Jefferson packed the theatre to the doors 30. This season Mr. Jefferson gave The Rivals, his Bob Acres being a favorite role with his admirers here. He was ably supported by Boyd Putnam, Joseph Jefferson, Jr., William Jefferson, George Denham, Jefferson Winter, Ffolliot Paget, Elsie Leslie, and Blanche Bender. Maude Adams in L'Aiglon 1, 2. The Heart of Maryland 3. York State Folks 4. Connecticut Music Teachers' Convention 6-8. Mildred Holland 9. John Drew 11. Andrew Mack 13-15.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): From Scotland Yard 25-27; good business; fair attraction. Thomas E. Shea 29-1 in The Man-o'-War's Man and Dr. Jekyll and Mr. Hyde. The Man-o'-War's Man, with elaborate scenery and mechanical effects, crowded the theatre. Mr. Shea made an ideal hero, and J. G. Cassidy scored as Ensign Barry Hanly. Joseph Morse and Bessie Beardsley were favorites. The Prisoner of Zenda 2-4.——ITEMS: Georgia Gardner, Joseph Maddern, and Spencer Kelly were guests at supper at Heublein's after performance 27.—Joseph Jefferson gave an informal talk on Shakespeare in College Street Hall afternoon of 30, under auspices of Phi Beta Kappa Society. Mr. Jefferson was, as usual, the guest of Professor Weir, of the Art School while here.—Mr. and Mrs. Bunnell will go to their Southport home June 1. Mr. Bunnell is contemplating a trip to Europe this Summer.—Frank Lea Short was given a handsome silver loving cup by Yale Dramatic Association.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Lash of a Whip April 24. Richard Mansfield's magnificent production of Henry V drew packed house 28. Mr. Mansfield was called before the curtain after each act. The Prisoner of Zenda 29; good co. was handicapped somewhat by lack of scenery; attendance fair. Joseph Jefferson 1 in Rip Van Winkle and The Rivals was enthusiastically received by his usual immense audience. Maude Adams in L'Aiglon 3, 4. York State Folks 6, 7. A Royal Prisoner 8. Hazel Kirke 9. Foxy Quiller 10. Royal Box 11. John Drew 13. Andrew Mack 16-18. N. C. Goodwin and Maxine Elliott 29.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Rays in A Hot Old Time to capacity 25-27. The laughter was continuous. This performance closes the season at this theatre. At the Saturday night performance, at the suggestion of the principal comedian, the audience joined the co. and orchestra in "Auld Lang Syne."——ITEMS: The extensive alterations to be undertaken at the Hartford Opera House have begun and nearly $15,000 will be expended.—The managers of Richard Mansfield paid a compliment to the stage hands of Parsons' Theatre for the excellent handling of his production.—Lon Stevens, a "young old-time" Thespian, has returned to his home here for the first time in twelve years, in which time he has "played many parts."—In my last letter I inadvertently stated that Sousa's concert was held at Unity Hall; should have read Foot Guard Hall.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Egypta (local) April 25-27; good performance and netted good returns. Andrew Mack 26 in An Irish Gentleman was his own sweet voiced self. Joseph Jefferson 29 to light business. The Bostonians in the perennial Robin Hood 30 to S. R. O.; fair performance. Mr. and Mrs. Arthur Sidman in York State Folks 2. The Heart of Maryland 4. John Drew 6. Hodge, Podge and Co. 7. Mildred Holland 11 (return). Viola Allen 23.——SMITH'S THEATRE (Edward C. Smith, manager): The Little Minister 25-27. Hazel Kirke 29-1 revived pleasant memories. Cole and Johnson in A Trip to Coontown 2-4. Agnes Burroughs 6-8. On the Stroke of Twelve 9-11.——ITEM: Pine Forest, a new war time drama by Robert M. Sperry, of this city, will have its first public presentation 30, 31 at Smith's Theatre and will close the season at that house. It will be interpreted by a strong, semi-professional cast, with complete scenery and properties. The author will play a prominent part, and the leading woman will be Hattie Steinbach, of this city.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): James J. Corbett and White Rats vaudeville filled the house with a delighted audience April 25. Andrew Mack in An Irish Gentleman attracted large audience 27. The Bostonians in Robin Hood to large and enthusiastic audience 29. Elks' Minstrels 2.——JACQUES' OPERA HOUSE (Jean Jacques, manager): Thomas E. Shea in The Voice of Nature, The Man-o'-War's Man, and Dr. Jekyll and Mr. Hyde to big business 25-27. Edison's Moving Pictures 29-4; fair audiences and entertainment.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Sousa's Band gave splendid concert April 24; large and demonstrative audience. Blanche Duffield, soprano, and Bertha Bucklin, violinist, were enthusiastically received and repeatedly recalled. York State Folks, a new rural drama, had its second performance at the Broadway 30; it is a pretty play full of sentiment and humor, and it was well mounted and acted. The Bostonians 2. Viola Allen 20.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): George W. Wilson co. April 22-27 closed to fair business. A Country Merchant 1; small house; inferior performance. Esmeralda (local) 7. Hodge, Podge and Co. 11. John Drew 14. Louis Mann and Clara Lipman 19.——OPERA HOUSE (W. W. Hanna, manager): French Beauties Burlesquers 2. Rose Sydell's London Belles 9.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Prisoner of Zenda April 27; excellent business; co. good. A Trip to Coontown 30; fair house; pleased audience. A Bachelor's Honeymoon 1; clean performance; small audience. A Country Merchant 4. When We Were Twenty-One 6. Rose Sydell's London Belles 7. York State Folks 8.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Mr. and Mrs. Arthur Sidman in York State Folks 1 to an audience which should have been larger. Hodge, Podge and Co. 9. The Royal Box 11.——McDONOUGH THEATRE (W. J. Berrie, manager): A Country Merchant 30; small audience; fair performance.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): A Bachelor's Honeymoon April 29; fair attendance and performance. Quo Vadis 1, 2; fair business and co. York State Folks 3. The Prisoner of Zenda 6, 7. Mildred Holland 8.

DANBURY.—TAYLOR'S OPERA HOUSE (F. G. Sheen, manager): A Country Merchant April 26; poor performance; poor business. Spooner Dramatic co. 29-4; fair co.; business good.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): York State Folks April 29; fair and pleased audience. Cole and Johnson in A Trip to Coontown 1; medium business; pleased audience.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Hearts of the Blue Ridge April 26 pleased light house. The Little Minister 30. Manhattan Stock co. 6-11.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Elks' Minstrels April 29; packed house; pleased. Monte Cristo 4. Minnie Lester co. 6-11.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Quo Vadis April 30; fair house; play made a hit.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Little Minister 1.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): 'Way Down East delighted large house April 29. The Princess Chic pleased fair audience 30. Viola Allen in In the Palace of the King to largest receipts in ten years 1; pleased audience. Vogel and Deming's Minstrels 2. Thomas Jefferson in Rip Van Winkle 4. Louis Mann and Clara Lipman 13. Brown's in Town 14. Black Patti's Troubadours 15.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Marguerite Jackson's Musicale 1. D'Ormond-Fuller co. in Damon and Pythias and Solomon Isaacs April 22-27; good business and performances. Carmen 29-4. La Brisa Vaudeville Palace opens 6. Paul Brachard, manager; Clark Mounts, stage director.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Dark.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Peters Comedy co. April 22-27; S. R. O. Plays: Finnigan's Luck, Muzz's Landing, A Dashing Widow, The King of Liars, A Booming Town, and Mistakes. This closes the season.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Local benefit 30. Boyle Stock co. 13—indefinite.——COLUMBIA (Henry and Julius De Give, manager): Crescent Stock co. 29-4 continued to good business with pleasing specialties.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Pearle Opera co. 3.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolffe, manager): 'Tis He 4.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Dark.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Dark.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): The Telephone Girl April 26; big house; fair performance.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner and manager): Nathan Hale April 30.

POCATELLO.—AUDITORIUM (Colonel Hannaford, manager): Nathan Hale April 29.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.

ILLINOIS.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Railroad Jack satisfied good audience April 17. A Social Session 20 pleased fair business. Standard Stock co. 25-27 in McNulty's Visit, A Young Hero, and Are You a Buffalo; co. and business good. Maloney's Wedding Day 30; light business; fair performance. Twelfth Night 1. A Wise Member 4.——ITEMS: The New Woman was given 29 by local talent (benefit of St. Joseph's Hospital) to good business.—Juliette Sager, of this city, has joined the Davidson Stock co.—Miss Carew, of Maloney's Wedding Day, is ill at St. Joseph's Hospital.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): The Nashville Students and Gideon's Minstrels April 25; topheavy house pleased. Fabio Romani 26 pleased fair audience. Holden Comedy co. in The Denver Express 28; large audience; satisfactory co. Stuart Robson 29. Primrose and Dockstader's Minstrels 8. E. H. Sothern 18.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Sisters De Lacour co. April 22-27; poor business; weak co. Plays: Under the Black Flag, Lost in New York, In Sunny Tennessee, Bowser's Mother-in-Law, Mixed Pickles, and The Man that Looks Like Me. A Thoroughbred Tramp 29. McCabe and Young's Minstrels 6.

LINCOLN.—BROADWAY THEATRE (Consitt and Foley, managers): Local talent, direction Tracy Maguire, presented Certificate 77,777 April 24, 25; fair audiences. Dalrymple co. opened a week's engagement 29 in Sin and Its Shadow; large house; pleasing performance. The Friend of Bowser and The Red Cross Nurse to follow.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Wilbur-Kirwin Opera co. closed good week's business April 27. Operas: Said Pasha, The Chimes of Normandy, The Bohemian Girl, La Mascotte, A Royal Middy, Carmen, and The Two Vagabonds. A Thoroughbred Tramp 30; fair house and performance.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The Royal Lilliputians April 26 pleased good audience. Franz Ebert was easily the star of the evening. The High School Alumni Association presented Twelfth Night 25-27 to good business. Adelaide Sanders was a charming Viola. The Burgomaster (return) 11.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Ward and Vokes April 25 in The Head Waiters disappointed crowded house. Nashville Students 26; good business; satisfactory co. Wilbur-Kirwin Opera co. 29-4 opened to big house in Said Pasha.——COLISEUM (Fred J. Wolkan, manager). Russell Conwell 23 lectured to full house.

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HOUSE (William L. Richmond, manager): Quo Vadis April 28; fair business and performance. James J. Jeffries in A Man from the West pleased the upper region of a crowded house 28. The Old Farm Home 5. Murray and Mack 12.——ITEM: Manager Richmond takes a benefit 5.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Holden Comedy co. finished their engagement April 27. Plays: Virginia of Virginia, Wife for Wife, Knobs o' Tennessee, Nobody's Claim, A Barrel of Money, and Shooting the Chutes, to large business. A Thoroughbred Tramp 1. Wilbur-Kirwin Opera co. 6-11.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Ward and Vokes in The Head Waiters April 26; S. R. O.; performance satisfactory. A Thoroughbred Tramp 28; good business; pleased audience.——AUDITORIUM (W. E. Munger, manager): Dark.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Myrkle-Harder co. April 22-27 in The Princess of Patches, Knobs o' Tennessee, A Country Courtship, A Man of Mystery, For His Sister's Sake, The Heiress of Airleigh, and Looking for Trouble; business large; pleased audiences.

PANA.—NEW GRAND (J. Will Smith, manager): Murray and Mack in Shooting the Chutes April 27 disappointed fair house. Pana Concert co 3. Town Topics 10.——ITEMS: Davis' U. T. C. has closed its season and is here.—Busby Brothers' Ten Nights in a Barroom closed at Terre Haute April 27 and are here.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Davidson Stock co. closed successful week April 27. Plays: She Couldn't Marry Three, Dangers of a Great City, Darkest Russia, The Sultan's Daughter, Moths of Society, and The Crystal Slipper.

PRINCETON.—APOLLO OPERA HOUSE (Thomas P. Henderson, manager): Monte Cristo April 30; house and co. poor. Y. M. C. A. (benefit) 6. The Girl from Chili 16. Blind Boone 20. Georgia Minstrels 21.——ITEM: Molly Ralston, of Otis Skinner's co., is home for the Summer.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): A Wise Member 3. Richards and Pringle's Minstrels 24.——ITEM: This is the home of Mr. and Mrs. (Lucille Wilson) E. A. VanAlstyne, members of A Wise Member co., and a reception will be given them after the performance 3.

MORRISON.—MILNE'S OPERA HOUSE (G. Milne, manager): Dark.——AUDITORIUM (Lewis and Skelly, managers): A Wise Member April 30 pleased fair house. Blind Boone 4. Ten Nights in a Barroom 21.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Ward and Vokes in The Head Waiters, April 24; large and enthusiastic audience. The Little Dunkardess to S. R. O. 25; good performance; special praise is due Miss Woody.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Knobs o' Tennessee April 26, 27; fair business; good performances. Durno-Emmett co. 4. Quo Vadis 6. The Girl from Chili 15. Rusco and Holland's Minstrels 18.

DECATUR.—POWERS' OPERA HOUSE (J. F. Given, manager): Rusco and Holland's Nashville Students April 24 pleased good house. Holden Comedy co. April 29 in Virginia of Virginia to crowded house. Town Topics 9.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. closed their season here April 22. Testimonial benefit to Manager Stannus 28. Hypnotist Lee 29-4 is drawing good houses. Fabio Romani 5.

BEARDSTOWN.—OPERA HOUSE (William Deppy, manager): Benedict's Quo Vadis April 25; fair house; good co.; George Morton, Arthur Busch, W. J. Schultz, and Bessie Mabie deserve mention. At Valley Forge 29.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Stuart Robson in She Stoops to Conquer April 24 to over $600; performance fine. Walker Whiteside in Heart and Sword 30; pleased audience. Krause-Taylor co. 13-18.

JOLIET.—THEATRE (William H. Hulshizer, manager): Ward and Vokes in The Head Waiters April 27; capacity; performance excellent. Myrkle-Harder co. 29-4. Eight Bells 7.

MATTOON.—THEATRE (Charles Hogue, manager): Knobs o' Tennessee April 24 pleased fair house. Murray and Mack in Shooting the Chutes 26 pleased good house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Stuart Robson, supported by an excellent co. in She Stoops to Conquer April 30; large house.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Ben Hendricks in Ole Olson April 28; S. R. O.; fair performance. Knobs o' Tennessee 5.

CLINTON.—RENNICK OPERA HOUSE (Arthurs and Gallier, managers): Other People's Business April 26; light house; very poor co. Stage, ushers' and house band benefit 30. Dalrymple Comedy co. 6-11.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Anna Held in Papa's Wife to large and pleased audience April 27. Stuart Robson 2. The Burgomaster 10.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): 'Way Down East April 27; capacity; play and co. pleasing.

DIXON.—OPERA HOUSE (F. A. Truman, manager): De Haven co. April 24; fair co. and business. Maloney's Wedding Day 27; poor house pleased.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): Lyceum Comedy co. April 29-1. The Passion Play (John L. Brandt, lecturer) 7.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): At Valley Forge April 28; full house; good performance. Shooting the Chutes 5.

TAYLORVILLE.—VANDEVEER'S OPERA HOUSE (M. J. Hogan, manager): Dalrymple Comedy co. April 22-27; good business; fair co. Season closed.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Dark.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): Fiddlers' Contest 1.

GALENA.—OPERA HOUSE (Charles Sheerer, manager): Dark.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): The Prisoner of Zenda April 26. Rupert of Hentzau 7.——AUDITORIUM (Harry G. Sommers, manager): Carl Carlson 24, 25; fair business. Arthur Donaldson in the title-role was good. Primrose and Dockstader's Minstrels 27 filled the house; fine performance. Anna Held in Papa's Wife 29 to capacity. The star was ably supported by Charles A. Bigelow, Max Figman, and a competent co. Ole Olson 1. Miss Storm 14, 15.——ITEMS: Lew Dockstader, the minstrel, entertained a party of South Bend friends after the performance 27.—Alba Heywood and his brother Scott, both well known in amusement circles, are reported to have struck it rich in the oil fields of Texas. H. GAIL DAVIS.

MARION.—THE GRAND (E. L. Kinneman, manager): Watson's American Burlesquers April 23, 24; good performance and houses. What Happened on Friday 27; small houses; co. below average. 'Way Down East 2. A High-Toned Burglar 4. Roe Fenburg Stock co. 6-11.——ITEMS: The Grand Opera House here was sold May 1 to Smith and Halderman, who are building the new theatre, and the control of the theatrical business here passes into their hands. It is probable that E. L. Kinneman will continue to manage it, and will also have the management of the new theatre. The Grand will be a popular-priced house next season and will be overhauled and improved. The Roe Fenburg co. is the closing attraction.—The local lodge of Elks tendered a banquet to those taking part in the minstrel show given by the lodge 9. About 150 covers were laid, and the affair was one of the happiest in the history of the lodge. Ben Larrimer was toastmaster and filled the position with ability. Several toasts were responded to and the rest of the evening was devoted to a musical programme.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): District I. O. O. F., eighty-second anniversary April 26.——CARLISLE HALL (Carlisle Brothers, managers): Old Virginia Komedy Ko. 3, 4.——ITEMS: Manager Gaebler has added colored incandescent lights for outdoor decoration.—Emmet Littleton has closed his season as advance agent for F. S. Davidson co. and arrived home 27. He will remain here this Summer.

EVANSVILLE.—GRAND (T. J. Groves, manager): Stuart Robson in She Stoops to Conquer April 25 to capacity; performance disappointing. Mr. Robson hardly able to appear because of sickness. Richard Mansfield 10.——PEOPLE'S (T. J. Groves, manager): Down Mobile 28; good house; fair performance. Season closed at this theatre.——ITEM: Manager Groves continues to improve.

FORT WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): Fabio Romani April 22; fair business and performance. A Jay from Jaysville 24; S. R. O.; co. fair. Primrose and Dockstader's Minstrels 26; packed house; good performance. Kellar 27; house filled; good entertainment. Fenberg Stock co. 29-4. 'Way Down East 6. Tim Murphy (return) 8. Midnight in Chinatown 11. May Irwin 17.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Benedict's Quo Vadis April 22; fair co. and business. House closed for season with Chicago Glee Club 27.——ITEMS: Quill Hudson, Fred Drewry, and Roy Roll, local musicians, leave 26 for Aurora, Ill., to join Bosco's Wild Animal Show.—Hall and Long under canvas 1.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Cycling Club Minstrels April 23; packed house. 'Way Down East drew well 25; good performance. Stuart Robson in She Stoops to Conquer to large house 26; excellent performance. Ten Nights in a Bar Room 27.

KOKOMO.—THE SIPE THEATRE (G. W. Sipe, manager; C. H. Havens, acting manager): Barlow Brothers' Minstrels pleased good house April 26. The Hottest Coon in Dixie 3.——OPERA HOUSE (F. E. Henderson, manager): Oriental Burlesquers 25; good business and performance.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): What Happened on Friday to light business April 24; performance pleased. Barlow Brothers' Minstrels gave good performance to fair house 27. Under Two Flags 3 (benefit Fire Department).

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor): Barlow Brothers' Minstrels April 23; house packed; performance excellent. Benedict's Quo Vadis 25; fair house and performance. A Trip to Tramptown 25.

LEBANON.—GRAND OPERA HOUSE (Frank Daily, manager): Ten Nights in a Barroom pleased large audience April 25. Season closed.——ITEM: The house will be remodeled and extensive improvements made.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): Barlow Brothers' Minstrels April 24; good performance; fair business. What Happened on Friday 25. Quo Vadis 27. Chicago Glee Club 27. A Wise Woman 11 will close the season.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): American Burlesquers April 26; fair performance; good house. 'Way Down East 30; large and enthusiastic audience. Peruchi-Beldini co. 6-11.

ELKHART.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): Watson's American Beauties April 27; good business. They Want Me 4. The Village Postmaster 11.——ITEM: Two trolley car loads from Elkhart saw Anna Held at South Bend April 29.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Nat. S. Smith, manager): The Utopians April 27 pleased topheavy house. 'Way Down East 1. Human Hearts 4. Miss New York, Jr., 11. Riley and Burton co. 13-18. (Local) benefit to Manager Smith 24.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Down Mobile pleased large audience April 22. Russel H. Conwell lectured to crowded house 26. Victor Herbert's Pittsburg Orchestra played to large and fashionable audience 27. Season closed.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): What Happened on Friday April 26; pleased fair audience. Field's Minstrels 1.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): The Prisoner of Zenda April 27; excellent co. and house. La Pearl's Combination 3. Rupert of Hentzau 8.

HUNTINGTON.—OPERA HOUSE (Edward Harter, manager): The Utopians April 25; large audience; good burlesque performance. Hickman Brothers deserve special mention. The Hottest Coon in Dixie 1.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): J. E. Toole failed to appear April 26. A Wise Woman 7.

PERU.—PAVILION (Charles J. Boots, acting manager): Nashville Students April 29; satisfactory performance; fair business.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Ole Olson April 30; big house; fair performance. Barlow Brothers' Minstrels 4.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, proprietor): Local April 26; packed house. La Pearl's combination 2.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Tim Murphy 9.——THE PHILLIPS (Murray and Swisher, managers): Dark.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Busby's Ten Nights in a Barroom April 26. Brazil Concert Band Minstrels (local) 6.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Utopian Burlesquers April 26; co. fair; light house.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): J. E. Toole 24. A Wise Woman 18.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): 'Way Down East April 15; capacity; performance good.

GREENSBURG.—GRAND OPERA HOUSE (A. Goyert, manager): Closed for season.——ITEM: New house opens under same management in September.

BLOOMFIELD.—PEOPLE'S THEATRE (William Moss, manager): Dark.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): Dark.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): A Star Boarder, headed by Charles F. Boyle, April 27; good business; fair performance.——ITEMS: Perry and Pressley's U. T. C. under canvas, leaves Webster City 4 for tour of Iowa.—Eight members of the Iowa Military Band have joined Perry's U. T. C., which started on a tour of Nebraska this week from Little Sioux, Ia.—Wallace M. Cooley, of J. C. Lewis' Si Plunkard co., has had to leave the co. on account of illness, and is visiting relatives at Marshalltown. The recent Elks' minstrel performance at Sioux City was a financial and artistic success; over 1,600 tickets were sold, besides $400 being netted by the sale of souvenir programmes.—Mary E. Robertson and C. C. Miller, of the Grand, at Sioux City, have leased the Grand Opera House at Cherokee for three years, and will manage the house for that term, leaving the Grand May 1.—The Royal Railroad Shows open the season in Omaha 8.—The students of Simpson College, Indianola, recently gave a creditable performance of the Greek play, Alcestis of Euripides.—One hundred Elks, each carrying a purple and white umbrella, was the feature of the Elks' parade at Sioux City last week.—H. Dudley Hawley, who has been playing the Imp in When We Were Twenty-one, has been in the hospital at Washington, Ia., suffering from congestion of the brain, and will probably be unable to join the co. again this season. Carl Pressly, formerly of this city, is one of the owners of Perry and Pressley's U. T. C.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Burgomaster April 24; crowded house; good performance. George Clarke in When We Were Twenty-one 29; excellent performance; good business. Daniel Sully 4. May Irwin 8. Richard Mansfield 17. E. H. Sothern 23.——GRAND OPERA HOUSE (William Foster, manager): Si Plunkard 22, 23; enjoyable presentation; business fair. A Thoroughbred Tramp to small business 24, 25; performance fair. Town Topics 26, 27; lively performance; small patronage. Howard-Dorset co. 29-4.——AUDITORIUM (Earl P. Adams, manager): Maloney's Wedding Day 26, 27; poor performance; fair business. At Valley Forge 3, 4.——THE NELSON (A. Nelson, manager): Dark.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): James T. McAlpin in Hans Hanson April 17 pleased fair audience. Palmer's Ten Nights in a Bar Room 20; topheavy house; fair performance. The Prisoner of Zenda 23; fair attendance; good performance. The Burgomaster pleased large audience 25. Gus C. Weinberg and Alma Doerge caught on immensely. When We Were Twenty-one 30, with George Clarke in leading role, was well received by good audience. John T. Burke and H. Dudley Hawley made notable hits. Chase-Lister co. 6. May Irwin 9.

ELDORA.—WISNER OPERA HOUSE (John C. Crockett, manager): Slayton's Jubilee Singers 8.——ITEMS: Manager J. P. Clyde, of the Dunlap, Iowa, Opera House, has been called to the pastorate of the First Congregational Church, of this city, and will enter upon his duties 1.—The Floyd Williams Comedy co., who have been resting here at Mr. Williams' home, start out on their Spring tour this week.—Adelaide Smith Robb, of this city, a non-professional, has one of the finest collections of theatrical celebrities' photographs and autographs in the State.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Elks' Minstrels April 25, 26; big houses; pronounced success. One of the finest first part settings ever seen here was built for the occasion. A Brass Monkey 27; fair business. Mazie Trumbull is especially clever and amusing. Grace Hayward co. opened 29 for week to packed house in Friends; co. and play excellent; specialties good. May Irwin 6. Harry Randall (lecture) 10, 11.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Ten Nights in a Barroom April 24; fair business and co. Richards and Pringle's Minstrels 27; good business and co. William Owen 30. P. E. O. Minstrels (local) 3.——ITEM: Jack Bessy is home for a short stay; he closed with the Hickman co. in Keokuk, Ia., 27. Mr. Bessy will organize a repertoire co. for next season, opening about Aug. 17.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers; F. Jaeger, Jr., local manager): Miller-Hickman co. April 22-27 in Jack o' Diamonds, Escaped from Sing Sing, Johnnie on the Spot, and A Legal Adviser; business poor; co. fair. A Thoroughbred Tramp 2.——ITEM: The Miller-Hickman co. disbanded at the close of their week here; poor business was the cause, although it is stated all salaries were paid.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): Howard Dorset co. April 22-27; good business and pleased audiences in Old Glory, The Iron Master, The Princess of Patches, The Eagle's Nest, The Two Orphans, and The Little Gypsy.——ITEM: This closes the season, as the old Opera House will be torn down and a new one built at once.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): A High Toned Burglar April 25; deservedly small house. The Star Boarder 29. Si Plunkard 30.——ITEM: The Myers Orchestra, of Marble Rock, have been booked for Sans Souci for June, July and August. They will also give a number of their concerts at the Waterloo Chautauqua.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Burgomaster (return) April 23; pleasing performance; packed house. Chase-Lister co. in La Belle Marie 28; fair audience and co. Dr. Frank Gunsaulus's lecture on Wendell Phillips 29 (last entertainment Y. M. C. A. course). A Thoroughbred Tramp 5. E. H. Sothern 23.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Southern Stock co., supporting Ella Wilson, closed the first week of their engagement to fair business, presenting Doris, Linwood, Camille, The Wages of Sin, For One Night Only, and In Cherry Valley. A Breezy Time 12. Lemon Stock co. for four weeks from 13.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Thoroughbred Tramp April 27; light business; fair performance. At Valley Forge 30; fair audience; pleasing performance. Rusco and Holland's Minstrels 15.——COLISEUM: Chicago Symphony Orchestra 10, 11.

MUSCATINE.—GRAND OPERA HOUSE (C. W. Kemble, manager): Chase-Lister co. April 24-27 in The Pearl of Savoy, A Hot Time, Young Mrs. Winthrop, East Lynne; first-class performance; fair houses. The feature of the specialties was the clever work of Sanford and Darlington. At Valley Forge 1.

CHEROKEE.—GRAND OPERA HOUSE (W. A. Sanford, manager): The Star Boarder April 24 pleased small house. Madame De Tourney in Mary Stuart 29; satisfactory performance; poor house. In Romeo and Juliet 30. Season closed. Ferry's U. T. C. under canvas 10.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): The Morey Stock co.'s engagement was so profitable April 22-27 that it has been extended to May 3. Plays: Mlle. Satan, A Warning Bell, Humpty Dumpty, Pennsylvania, Faust, Cleopatra, A Royal Slave, and Uncle Sam in Cuba.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Hans Hanson 1. Elsie De Tourney 9. Palmer's Ten Nights in a Barroom 20. Giffen's Orchestra 22.

LEON.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): Richards and Pringle's Minstrels April 26; S. R. O.; fair performance. William Owen 1.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Ten Nights in a Barroom April 23; good house; splendid performance. William Owen 29 played to a full house and pleased in Othello.

McGREGOR.—THE BERGMAN (Edward Bergman, manager): A Romance of Coon Hollow pleased good house April 25. The Star Boarder 3.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Si Plunkard April 25; good house; poor performance. Quo Vadis 30 pleased fair house.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Season closed.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Si Plunkard 1.

RED OAK.—EVANS THEATRE (F. Hathaway, manager): Dark.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (James L. King, manager): Labadie's Faust April 22; meritorious production; fair patronage. Hubert Labadie made a handsome and effective Mephisto. Mary Van Tromp as Marguerite was graceful and pleasing, and Marguerite Crosse proved equally efficient as Martha. Other good members of the co. were F. Brewster Smith, Bessie Morgan, Phyllis Mackey, and Oliver Labadie. Scenery was appropriate.——CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): When We Were Twenty-one, one of the brightest and cheeriest comedies that has been seen here for many a day, was greeted by a full house 23. It was elegantly staged, and presented by an all-round good cast. The principal favorites were Estelle Carter, George Clark as the romantic elderly bachelor, and Otis B. Thayer as the English baronet. H. Dudley Hawley as the Imp, whose greatly exaggerated dignity and importance as a man contrasted comically with his outbursts of boyish frankness, temper and even tears, was also excellent. Other strong parts were well done by Virginia Reeves, Emile Beaupre, John T. Burke, J. W. Benson, and J. S. Hazeltine. Rusco and Holland's Minstrels 24 had a slim attendance at matinee and fair house evening. A number of good singers were introduced, the best being W. A. Dixon, A. J. Smith, and John Rucker. In the olio the best features were Allie Brown, on slack wire; Forber and Davis, acrobatic comedians; the Musical Mokes, Bailey and Spiller; Toledo, juggler, and Billy Kersands, the comedian, who has only to open his mouth to make us roar. Albino, magician, 29-4.——ITEM: Huse N. Morgan is now manager of Labadie's Faust co., having replaced Edwin Patterson. Bessie Morgan is also back with the co., playing her old part of Katherine. THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Town Topics failed to appear April 25. The Angel of the Alley 6.——TOLER OPERA HOUSE (H. G. Toler, manager): Local entertainments, benefit Children's Home, 25-27; good attendance.——ITEMS: Coontown 400 under canvas 1.—Professor Gore's Nickel Plate Band, of this city, has joined Campbell's Railroad Circus for the season.

LYONS.—BUTLER'S OPERA HOUSE (J. C. Sutton, manager): Noble's Dramatic co. April 22-27 in Our Strategists, The Gold King, Reuben Glue, Es-

caped from Sing Sing, East Lynne, and Lucky Ranch; capable co.; good business. Season closed.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Herbert Sissen Musical to crowded house April 22. Andrews Opera co. 23 in Martha; large house pleased. Mobile Minstrels 1. Hoyt Comedy co. 6-11.

HUTCHINSON.—SHAW THEATRE (W. A. Loe, manager): A Turkish Bath April 27; fair house and co.——HUTCHINSON OPERA HOUSE (W. A. Loe, manager): Dark.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Choral Society concert 7.——CRAWFORD THEATRE (M. J. Cunningham, manager): Albini 5-7.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): On the Picket Line, benefit G. A. R. A Turkish Bath 2.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): A Turkish Bath co. April 25 pleased fair audience. Noble's co. 29-4.

HORTON.—HIGH STREET THEATRE (Bailey and Fox, managers): Labadie's Faust 3. Southern Stock co. 13-18.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Dark.

KENTUCKY.

ASHLAND.—NEW ASHLAND THEATRE (Bryan and Martin, managers): Roanoke April 27 compelled to cancel on account of flood in the Ohio Valley. Hi Henry's Minstrels 9. Kenzie Comedy co. 13-25.——ITEMS: Managers Bryan and Martin have secured control of the theatres at Winchester, Ky., and Gallipolis, Ohio, for the coming season.—Professor Abel has arrived from Jacksonville, Fla., to complete arrangements for his orchestra for the opening of Clyffeside Park 30. The Park Theatre will open early in June.

FRANKFORT.—CAPITOL THEATRE (J. B. and A. D. Blanton, lessees and managers): Human Hearts April 30. Walker Whiteside 3.

BOWLING GREEN.—Harrison Brothers' Minstrels, under canvas, April 27; good business; fair co.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Hustler to good business April 25; performance enjoyable; Charles Burroughs and Sadie Connelly deserve mention. A. O. H. Minstrels (local) had big house 26; audience pleased. Side Tracked 27; good co.; large audiences; George Fredo, Edith Dwyer, and Emma Seigel deserve mention. Aubrey Stock co. opened for week 29, to capacity; co. excellent. The American Girl 9. Whitehouse-Shaw Stock co. 20—indefinite.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Tennessee's Pardner to good business April 25; fair co. Shore Acres was enjoyed by good audience 27. Effie Carlton co. opened week's engagement 29 in Nobody's Claim. To follow: My Uncle from New York, The Lone Pine, Oliver Twist, and The Convict's Wife.

AUGUSTA.—OPERA HOUSE (David Owen, manager): Shore Acres April 30; large house; excellent performance. Marion Cullen is deserving of especial mention. The American Girl 3. The Farnsworths, hypnotists, 8-12. The Bostonians 17. When We Were Twenty-one 28.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): The Little Minister April 29, 30. Joseph Jefferson 4. May Fiske 6-11.——PORTLAND THEATRE (James E. Moore, manager): Sherlock Holmes 29-4. East Lynne 6-11.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Tennessee's Pardner April 26; good house; excellent performance. Side Tracked (return) 2. The New Dominion 15.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Patton Stock co. closed successful week April 22. London Bells 24.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Side Tracked April 24 pleased good house.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, manager): Sevengala, hypnotist, April 22-27; fair business; excellent attraction. New York Ladies' Trio 29; enjoyable entertainment; fair house. The A. and T. Biograph co. 1, 2. Vogel and Deming's Minstrels 11.

ANNAPOLIS.—Barlow and Wilson's Minstrels April 22; good house and performance.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Sousa's Band entertained large audience April 29. Delightful features were solos by Blanche Duffield, soprano; Bertha Bucklin, violinist, and Arthur Pryor, trombone. Patton Stock co. 30-4 opened to capacity. Plays: The Three Musketeers, Under Two Flags, The Streets of New York, Across the Trail, The Bells, Lend Me Five Shillings, Love and Money, Too Much Tompkins, and The Chain of Destiny; specialties by J. W. Littlefield, Nello, Harry Bewley, Helen Dodge, James Barber, and the Le Blanc Sisters. The Bostonians 7. Morrison Comedy co. 6-11. Plays: A Man of Mystery, The Princess of Patches, We-Uns of Tennessee, A Romance of Coon Hollow, One Night in June, The Diamond Bracelet Robbery, The Girl from Mexico, and Dangers of a Great City. Arthur Sidman in York State Folks 14 (benefit of ushers).——ITEM: Frank Fagan, stage carpenter of Bennett-Moulton co. (Western), is spending a few days at his home in this city. Mr. Fagan was formerly an attache of the local theatre.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Sousa's Band April 25; fair audience enjoyed the concert; several compositions of Bert Anthony, of this city, were played. The Volunteer Organist amused small audience 26. The Belle of New York 27; fair house enjoyed the performance. George W. Wilson co. 29-4, opening in The Social Outlaw to fair house. Other plays: Harbor Lights, Romany Rye, Kit the Arkansas Traveler, The Trials of a Wedding Tour, The Luck of a Factory Girl, Rosedale, Michael Strogoff, Little Emily, and A Woman's Hand in a Dangerous Game; specialties by Three Sisters Eastedo and the Deagons. The Bostonians 6. Alice in Wonderland 10, 11. Thomas Jefferson 13.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Sousa's Band gave a fine concert to large and appreciative audience April 27. The soloists, Arthur Pryor, trombone; Bertha Bucklin, violin, and Blanche Duffield, soprano, deserve special praise. Morrison Comedy co. opened for a week in The Princess of Patches to large house 29. Allie Gerald, Leigh Morrison, and Eugene Powers did well in the leading roles, and were ably supported. The Bostonians 8. York State Folks (ushers' benefit) 13.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Meade, manager): William H. Crane in David Harum April 25. The Kneisel Quartet 1; fair audience; excellent entertainment. The Royal Box 7 will probably close the season at this house.——COLUMBIA THEATRE (James A. Reagan, manager): Dark.——WILSON THEATRE (H. R. Kells, manager): Dark.——ITEM: The work of tearing down the buildings to make room for the new Empire Theatre is practically completed, and the excavation has been started.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Richard Mansfield's fine spectacle production of Henry V packed the house April 27. Maude Adams 29, 30. Joseph Jefferson called out his large Springfield following 2 with The Cricket on the Hearth. John Drew 8. Foxy Quiller 9. Hodge, Podge and Co. 10. Otis Skinner, Sarah Cowell Le Moyne, and Eleanor Robson 11. Corse Payton co. 20-June 1.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Sousa's Band pleased large audience April 29; soloists, Bertha Bucklin, violin; Blanche Duffield, soprano, and Arthur Pryor, baritone. Kennedy Players (return) 6-11, opening with The Midnight Express. A Bachelor's Honeymoon 18.——ITEM: Mr. Aiken, of the Andrew Mack co., left for New York this week to be present at rehearsals of new play for the co.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Daniel R. Ryan Stock co. April 22-27; business fair; co. good. Castle Square Comedy co. 29-4 opened to fair business in A Daughter of the South. Other plays: Under Two Flags, The Two Orphans, The Convict's Daughter, A Soldier of Fortune, The Iron Hand, and His Lordship. Elks' Club 14. When We Were Twenty-one 17. Burroughs' Stock co. 20-25.

WORCESTER.—THEATRE (Charles C. Collin, resident manager): The Frankie Carpenter co., supporting May Fiske, did good business April 29-4. Foxy Quiller 8. John Drew 10. Viola Allen 17, 18.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Grace Hamilton, supported by the Rowe-King co., 29-4. This being Miss Hamilton's home the audiences were large and enthusiastic. The Cherry Pickers 6-11.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): The Morrison Opera co. closed a successful week April 27. Operas: The Two Vagabonds, The Bohemian Girl, Pirates of Morocco, La Mascotte, The Chimes of Normandy, Martha, and Pinafore; co. above average. A Royal Prisoner 1. Shore Acres 3. Patton Stock co. 6-11. The Bostonians 13. Local 17.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): The Prisoner of Zenda April 30, 1; small houses; good performances. A Bachelor's Honeymoon 2; fair business and co. W. J. Walshe and Scenic Concert co. 3. A Royal Prisoner 7. The Royal Box 9.——ITEM: The New Casino at Mountain Park, costing over $10,000, will open June 17 with opera for twelve weeks. Robert Kane, of New York, will be manager.

FITCHBURG.—CUMINGS' THEATRE (Edgar La Nyon, manager): Morrison Comedy co. pleased light audiences April 25-27 in The Princess of Patches, One Night in June, A Man of Mystery, Dangers of a Great City, and Coon Hollow. A Royal Prisoner 29; fair house and co. Minstrels 10 (local).——THE WHITNEY (Spinney and Oldfield, managers): The Irish Agent (local) 11.

LYNN.—THEATRE (Dodge and Harrison, managers): Sherlock Holmes April 26. West's Minstrels 27 pleased crowded house. A Royal Prisoner 30; performance inferior; poor business. Shore Acres 4. McFadden's Row of Flats 6. A Bachelor's Honeymoon 7, 8. The Bostonians 10.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Daniel R. Ryan Stock co. April 29-4. Plays: The Fatal Wedding, O'Brien the Contractor, The Galley Slave, The Three Musketeers, Ingomar, and A Wife's Honor.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, manager): John Drew 9. Otis Skinner, Sarah Cowell Le Moyne, and Eleanor Robson 11. Viola Allen 16. Louis Mann and Clara Lipmann 23.

GARDNER.—MUSIC HALL (Frank B. Edgar, manager): The Prisoner of Zenda April 26; full house; good performance. Mary Howe Concert co. 3. When We Were Twenty-one 15.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): King Dramatic co. week of fair business April 27. The Hustler 29; business and performance fair. Aubrey Stock co. 6-11.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): A Trip to Coontown April 29; excellent entertainment; fair audience. Elks' Vaudeville 25; good entertainment and house.

SALEM.—THEATRE (Cahn and Grant, lessees and managers): The Little Minister 4. Corse Payton Stock co. 6-11, 13-18.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Mary Howe Concert co. 1 canceled. A Bachelor's Honeymoon 3. Davis co. 9-11.

MALDEN.—AUDITORIUM (George D. Campbell, manager): Shore Acres pleased large audience April 24. The Bostonians 4. The Two Orphans 8.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Dark.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Dark.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): London Burlesquers 10.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): The Royal Box 8.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Frank Mordaunt in The Village Postmaster 1; good business and performance. 'Way Down East 9. Sousa's Band 15. The H. H. Cornell and Son Concert co. reorganized and opened here under canvas April 29, and are drawing big houses. The co. is headed by Adrain C. Cornell, and includes Paus La Petee, Andy and Jenny Adams, Henry and Youngs, Little Fairy, a remarkable child performer, and Charles W. Roberts. General Business, a veteran showman, is agent.

GRAND RAPIDS.—POWERS (O. Stair, manager): A Milk White Flag April 27; poor co. business commensurate with performance. Anna Held 1. Timothy Murphy 4.——GRAND (O. Stair, manager): The Gamekeeper opened a four nights' engagement 28 to good business. The play gives Smith O'Brien an opportunity for good singing and acting. Rusco and Holland's Minstrels 2-4. Who Is Who 5.——ITEM: A complimentary benefit will be given Treasurer Delamater and James Hardy 5 at the Grand, and it promises to be a rouser.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle, manager): Sun's Minstrels April 27; some good features, but as a whole not very entertaining; fair house. Carpenter's Quo Vadis 2. Local 10. Lyman Twins in A Merry Chase 11. The Flaming Arrow 15. Local 17. Devil's Lane 25. La Pearl's Combination 28. Rusco and Holland's Minstrels 29. Local 31.

MUSKEGON.—OPERA HOUSE (Ray N. McGraft, manager): A Hot Old Time April 25; fair business and co. A Milk White Flag 26; good co. and business. Side Tracked 28; co. fair; light house. Empire Comedy co. 29-1 in The Parisian Princess, The Convict's Daughter, and Ten Nights in a Bar Room; co. fair; business poor. Gaskel Stock co. 5-12. Sousa's Band 14. Devil's Lane 15. Fanny Davenport Burlesquers 18.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A Trip to Tramptown and A Jay from Jayaville April 26, 27; light business; satisfactory performances. A Milk White Flag 29; poor business; clever performance. Anna Held in Papa's Wife 30 delighted large audience. Tim Murphy 6. The Village Postmaster 10. The Burgomaster (return) 20.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Kellar delighted fair audience April 25. The Royal Lilliputians 27 pleased fair house. A Milk White Flag 30; satisfactory performance; fair house. The Village Postmaster 7. Eight Bells 8. A Trip to Tramptown 13. The Burgomaster 23.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): The Hottest Coon in Dixie to fair business April 24; pleased audience; good specialties. Field's Minstrels 30 canceled. A Milk White Flag 2. The Village Postmaster 4. A Trip to Tramptown 6. 'Way Down East 10. Eight Bells 11. Gaskell Stock co. 13-18.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors and managers): Side Tracked April 23; good house; attraction failed to please. Carl Carlson 27 pleased fair house. The Girl from Chili 30; medium house; poor attraction. Ole Olson 2.

CALUMET.—THEATRE (John D. Cuddihy, manager): Who is Who April 26; fair business and performance. Carpenter's Quo Vadis 29; fair business; good performance. The Watch on the Rhine 2. Griffith's Faust 9. The Flaming Arrow 11. Stuart Robson 13. A Social Session 15. Two Johns 17.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): The Christian April 28; excellent performance; packed house. Clara Mathes co. are pleasing topheavy houses in Among the Philippines, Nell Gwynne, and Just Before Dawn 29-1. The Village Postmaster 2.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): A Milk White Flag April 22; good business and performance. Leon Herrmann 26; fair audience; good performance. Fritz in New York 30 canceled. Al. H. Wilson 3. Stuart Robson 15. The Evil Eye 28. The Telephone Girl 31.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): John Abbott Stock co. April 25-27; fair houses; co. poor. Jepthia 1, 2 (local). Barlow Brothers' Minstrels 10. A Trip to Tramptown 16.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): A Milk White Flag to good business 1; co. fair. Who Is Who 2-4.——CITY OPERA HOUSE (E. E. Baetak, manager): Frank Tuckee in Monte Cristo 3.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Bon Ton Stock co. April 21-27 played for last times this season and were received by good audiences. The Village Postmaster 29; light house; performance good. Anna Held 4. 'Way Down East 7.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Hottest Coon in Dixie April 22, 23; poor performance; small houses. A Milk White Flag 3. The Village Postmaster 6. 'Way Down East 11.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Kellar mystified large audience April 26. The Chimes of Normandy (local) turned people away 29. Mascot Dramatic and Vaudeville co. 6-11.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Clara Mathes co. April 22-27. Plays: Nell Gwynne, Legion of Honor, Sapho, and Among the Philippines. The Village Postmaster 3. A Milk White Flag 4.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, managers): The Christian April 24; S. R. O.; performance good. Imperial Dramatic co. 6-11. Monte Cristo 13.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, manager): A Milk White Flag April 23; good business; fair performance. Leon Herrmann 27 entertained medium house.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): A Trip to Tramptown 3. Selden Stock co. 6-11. J. E. Toole 24. Vogel and Deming's Minstrels 29.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): Sun's Minstrels April 24; good business and performance. Leon Herrmann 27 pleased big house. Al. H. Wilson 1.

JACKSON.—ATHENAEUM (H. J. Porter, manager): A Trip to Tramptown April 29; light business; fair co. The Village Postmaster 30; excellent performance; fair house. A Milk White Flag 1. Anna Held 2.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Rusco and Holland's Minstrels 9. Midnight in Chinatown 13.

ST. JOHNS.—ALLISON'S OPERA HOUSE (O. I. Elsler, manager): A Trip to Tramptown 2.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (Kinch Brothers, managers): Morrison's Faust April 24; fair house pleased. Madame Modjeska in Mary Stuart 26; house crowded; performance excellent. The Village Parson 30.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Local Vaudeville (Library benefit) April 16; S. R. O. The Village Parson 24; fair co. and house.

OWATONNA.—METROPOLITAN OPERA HOUSE (S. R. Nelson, manager): The Great White Diamond April 26; fair house; performance good. Camilla Urso 1. Si Plunkard 6. Elsie De Tourney June 5, 6.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, manager): The Watch on the Rhine April 29; good performance; crowded house. The Village Parson 3. The Flaming Arrow 7. The Telephone Girl 11.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): The Great White Diamond April 24; co. excellent; fair house. Slayton Stock co. 1. Si Plunkard 3.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): The Great White Diamond April 25; fair performance; full house; scenic effects excellent.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Maximillian Dick Concert co. April 26; good concert; large audience. East Lynne 4.

MISSISSIPPI.

M'COMB.—NEW OPERA HOUSE (C. W. Crabb, manager): A Family Affair (local) April 23 pleased packed house. Not Such a Fool as He Looks (local) 27; fair house. Both plays put on by J. J. Mahoney for local charities. Cutler Stock co. 7, 8.

MISSOURI.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Hollonquist, manager): Hoyt's Comedy co. April 28-5 in The Great Diamond Robbery and A Square Ranchman to filled houses; co. and specialties excellent. Liquid Air lecture 7. Elks 10. Rentfrow's Pathfinders 12-19. The Odd Fellows 21 (local).

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Chase-Lister co. April 22-24 and 26, 27, in La Belle Marie, Mystic Mountain, Mother and Son, Young Mrs. Winthrop, and Uncle Josh, to fair business. Quo Vadis 25; fair house and co. Richards and Pringle's Minstrels 4.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): When We Were Twenty-one April 25, with George Clarke in the leading role, drew large house; performance fair.——LYCEUM THEATRE (C. U. Philley, manager): Rusco and Holland's Minstrels 5. Albini 8.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Si Perkins co. April 21-25. Plays: Why Jones Left Home, Si Perkins, East Lynne, and Sapho; good houses and performances. Andrews Opera co. 30, 1.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, manager): Benedict's Quo Vadis April 27; good audience not pleased. Rusco and Holland's Minstrels 9. Morey Stock co. 13 (return).

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Ann Miles Concert (local) April 30.

MACON.—BLEE'S THEATRE (H. E. Logan, manager): Quo Vadis April 26; performance and house fair. Morey Stock co. 6-11.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Chase-Lister co. April 25; good business; fair performance. Lee, hypnotist, 5-11.

MEXICO.—FERRIS GRAND OPERA HOUSE (Hatton and Clendenin, managers): Dark.

AURORA.—MINOR'S OPERA HOUSE (L. J. Minor, manager): Closed for season.

ROCKPORT.—OPERA HOUSE (J. W. Young, manager): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): The Highwayman April 21-24; excellent co; crowded houses. The Little Minister 26, 27; light business. The Telephone Girl 28-1. Overland Minstrels (local) 23, 24. Blanche Walsh 10, 11. La Loie Fuller 12-14. The Evil Eye 16, 17. Nathan Hale 19, 20.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Griffith, hypnotist, 28-4.——ITEMS: Manager Sutton will launch a canvas co. April 25 to do the old successes, U. T. C., and Ten Nights in a Barroom, and they will head West for twenty-six weeks.—Columbia Garden will open season 1, with Shooting the Chutes.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, manager): The Little Minister April 22. The Telephone Girl 27; fair performance; good house. La Loie Fuller 11. The Evil Eye 14. Nathan Hale 17. The Strollers 22.

HELENA.—MING'S OPERA HOUSE (F. E. Cart, manager): The Little Minister, by Miss Palmer, April 24; good house. The Highwayman 26; S. R. O.; fair performance.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): The Little Minister April 24. The Highwayman 26; excellent performance; good house. The Telephone Girl 2.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Griffiths, hypnotist, April 21-24; ordinary business; average performance; part of his co. left him here.

NEBRASKA.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Madison Square Theatre co. April 15-17 in Roanoke, Friends, and The Private Secretary; good business and co. Nashville Students 25 canceled. Too Rich to Marry 16.——STEELE'S OPERA HOUSE (Bert Grates, manager): Dark.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): The Parish Priest 2. Grace Hayward co. 6-11. The County Fair 16. E. H. Sothern 31 closes the season.——THE FUNKE (Crawford and Zehrung, managers): Closed for the season.——THE AUDITORIUM: Hagerow's Band and M. W. concert 1.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): Downey and McPhee co. April 18, 19; good business. Plays: An Arkansas Romance and Little Meddlers; performances good. Sanford Dodge 2, 3.

NEBRASKA CITY.—THE OVERLAND (D. L. Allen, manager): The Madison Square Theatre co. April 25-27 in Roanoke and My Uncle from Japan; fair business and performances. They were unable to complete engagement on account of sickness in co.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): Blutchford Kavanagh April 24. Madison Square Comedy co. 29-1. My Uncle from Japan 3.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): The Pixies (local) April 23; S. R. O.; pleasing spectacle. Ward's Minstrels 29; poor business; satisfactory performance. A Breezy Time 7.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Ward's Minstrels April 26; fair audience; good performance.

FALLS CITY.—GEHLING THEATRE (James P. Gehling, manager): Season closed.

NEVADA.

RENO.—KISSICK'S OPERA HOUSE (Ed. Piper, manager): Virginia Amateur Minstrels April 25; crowded house; poor performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): West's Minstrels April 24; excellent performance; packed house. King Dramatic co. opened for week 29 to big houses. Plays: The Cherry Pickers, Faust, Cotton King, Carmen, Power of the Press, Quo Vadis, Northern Lights, Lost in London, The Sporting Duchess, The Streets of New York, and Dr. Jekyll and Mr. Hyde.——PARK THEATRE (Ormsby A. Court, manager): The Huntley-Jackson co. finished week 27 to good business; co. good. Robinson Comic Opera co. 29-4 opened to good houses. Repertoire: Said Pasha, Fra Diavolo, The Chimes of Normandy, The Two Vagabonds, The Bohemian Girl, Pirates of Morocco, Olivette, La Mascotte, Pinafore, and Martha. Harcourt Comedy co. 6-11.——ITEM: Harry St. Clair and Mae Martine, of the Robinson Opera co., were married in this city 30.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): West's Minstrels April 25; fine performance; fair business. George F. Hall, supported by a good co., presented The American Girl to medium house 29.—ITEM: During the performance of The American Girl 29, Manager Hartford, in behalf of the Portsmouth Athletic Club, presented George Hall with a beautiful cane, of historic value, the wood being taken from the Spanish war ship "Reina Mercedes," the handle of the cane, a miniature cannon, cast from gun metal taken from the same, and the ferrule from gun metal taken from the U. S. S. "Raleigh." After the performance Mr. Hall and other members of the co. were entertained at the P. A. C. quarters.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Rose Sydell's London Belles 20.——WHITNEY OPERA HOUSE (Charles Burnham, manager): The Little Gypsie (local) to crowded house 25; Kathleen Forbush's Pickaninny specialties the feature.——BIJOU THEATRE: Flossie La Blanche co. closed four weeks' engagement 27; business fair.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Robinson Opera co. 6-11. Repertoire: Two Vagabonds, Olivette, The Chimes of Normandy, La Mascotte, Martha, Pinafore, Fra Diavolo, Said Pasha, The Bohemian Girl, and Pirates of Morocco.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Dark.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Recluse (local) 9, 10.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): White Rats Vaudeville, including George Thatcher, Henry E. Dixie, Vera King, Rena Curtiss, McMahon and King, Amos and the Three Celests April 21-26; business good; performance medium. Thomas Jefferson in Rip Van Winkle 27; performance excellent; capacity. Vogel and Deming's Minstrels 30; performance rather disappointing; audience fair. Agnes Burroughs in East Lynne 1; capacity; performance poor. Hello, Bill 8. Svengali, hypnotist, 13-17. John Drew 18.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Denman Thompson in The Old Homestead April 26; large audience; good performance. The Heart of Maryland 27; large audiences; good performances. E. H. Sothern in Hamlet 29; good business; satisfactory performance. Peter F. Dailey in Hodge, Podge and Co. delighted large house 30. Marguerita Sylva pleased large audience 1 in The Princess Chic. Viola Allen in In the Palace of the King 2; S. R. O.; good performance. Hello, Bill 8. A Stranger in a Strange Land 11. John Drew 17.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): Vogel and Deming's Minstrels to S. R. O. April 26; good performance; hits were made by Arthur Deming and the O'Brien troupe of acrobats. Vera De Noie Stock co. opened a week's engagement 29 in Devil's Island to capacity. Other plays: The Three Musketeers, Faust, Lust for Gold, Chick, and Camille. Wills Brothers 9, 10. Down on the Farm 13.——ITEM: Vera De Noie is out of the cast of her co., having broken a leg.

CAMDEN.—THEATRE (M. W. Taylor, manager): Martin's U. T. C. did big business April 25-27; good scenic production. Clay Clement in The New Dominion (return) 29-1; fair business; good performance. Agnes Burroughs in East Lynne opened to fair business 2; performance fair. Hello, Bill 6, 7. Camden Dramatic co (amateur) 8. Down on the Farm 9-11. Sawtelle co. 25.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): The Old Homestead, for the benefit of the Record Ambulance, April 27; performance excellent; big business.——ITEM: Frank Ashton, who was wrecked recently on a trip to Australia, had a successful benefit at Music Hall 29.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Monte Cristo was presented by a capable co. and had large business April 29-1. The regular season will close 4, with Ten Nights in a Barroom. The Elroy Stock co. will open an indefinite engagement 6.

PATERSON.—COLUMBIA (Braun and Katz, managers): Chester De Vonde Stock co. April 29-4 in The Ten Ton Door, Dr. Jekyl and Mr. Hyde, The Devil's Advocate, and A Night in New York; good business; co. capital. Schiller Stock co. 6-11.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (B. W. Suydam, manager): The Sawtelle co. began a week's stand April 29; fair business and performances.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Sadie Vere Milne, elocutionist 2; performance and attendance satisfactory. Down on the Farm 3.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Down on the Farm April 30; good performance; capacity. Clara George co. 6 canceled. Christie and Baird co. 20-25.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Vaudeville April 29-4. Local 16. Local 29.

BRIDGETON.—MOORE'S OPERA HOUSE (Edward B. Moore, manager): Agnes Burroughs April 29, 30 in East Lynne; fair performance and business.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): The Angel of the Alley 1.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): To the old timer the play of M'liss 26 brought back pleasant recollections. Nellie McHenry did well in the title part, and was seen by a large audience. W. H. Crane in David Harum 27. King Washington 30, canceled. Richard Mansfield and a good co. in Henry V to capacity 29; magnificent production. Andrew Robson in The Royal Box (return) to good business 1. Francis Wilson in The Monks of Malabar appeared to capacity 2 and pleased. When We Were Twenty-one (return) 3. Arizona (return) 4. Firemen's Minstrels (local) 6, 7. Viola Allen 13. The Princess Chic 16. Kellar 18.——ITEM: Manager Benedict is justly proud of his stage employes, who handled the big production of Henry V so that the play was presented in the record time made in any of the larger cities on a Monday night.—Leonora Jackson, the violinist, assisted by Josephine Elburn, soprano, and Selden Pratt, pianist, delighted a large and cultured audience 27.—Mr. and Mrs. Winthrop G. Snelling (Maude Hillman) were guests of Manager and Mrs. Benedict 29, 30.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Mildred Holland in The Power Behind the Throne to good houses April 26, 27; performances fair. Francis Wilson amused in The Monks of Malabar 30. Richard Mansfield's production of Henry V drew large and pleased house 1. N. C. Goodwin and Maxine Elliott 6. Maude Adams 10, 11.——BASTABLE THEATRE (S. S. Shubert, manager): A Stranger in a Strange Land drew fairly 25-27; funny performance. Human Hearts interested good audiences 29-1. Alberta Gallatin 2-4. Ormonde Fuller Stock co. 6-11.——DUNFEE THEATRE (J. L. Haslacher, manager): The Valentine Stock co. in Woman Against Woman and Under Two Flags pleased fair houses 29-4. The Stowaway and U. T. C. 6-11.——ITEMS: C. D. Banks, press agent of the Wieting, has joined Sawtelle's Circus in a similar capacity.—H. J. Yorkey, of the Human Hearts co., was given a banquet 29. He is a Syracuse boy.—Mrs. Fiske will be seen at the Grand Opera House 10, 11.

ALBANY.—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Henocksburg, resident manager): Graves Vaudeville Kirmess drew big houses April 25-27; among the specialties was the sketch, A Night at the Ball, which introduced Lillian and Guy Graves in dances. When We Were Twenty-one 2. The Royal Box 3. Francis Wilson 4. Maude Adams 6, 7.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Frank Daniels in The Ameer 29; large audience; and closed his season 30 to good house; performances excellent. William Corliss, of this city, shared honors with the star. May Festival 1, 2. Hearts of the Blue Ridge 3, 4. Jacobs Stock co. in The Charity Ball 6. Shenandoah 13.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Bennett-Moulton co. April 27 in Wicked London and A Daughter of the South; good business; fair co. A large house greeted Mary Mannering in Janice Meredith 27. Beside Miss Mannering, hits were made by Robert Drouet, Burr McIntosh, A. S. Lipman, George Backus, and Amy Ricard. Little Irene Myers co. 29-4 to good business in The Stowaway, Under Two Flags, The Ensign, The Two Orphans, Little Lord Fauntleroy, Ten Nights in a Barroom, The Corner Grocery, The Maid of the Mill, and The White Rat; good co. E. H. Sothern 8. Viola Allen 10.——GAIETY THEATRE (George W. Williams, manager): Dark.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): A Bunch of Keys April 26, 27; satisfactory business and performance. William H. Crane in David Harum 29-1. Francis Wilson 3. The Royal Box 4.——RAND'S OPERA HOUSE (William H. Halligan, manager): Huntley-Jackson co. 29-4 in For Liberty and Love, Roanoke, The Tornado, My Maryland, The Fatal Card, Pink Dominoes, An Innocent Sinner, The World, and Michael Strogoff; specialties by Caswell and Arnold; business and co. good. Viola Allen 14. The Princess Chic 18.

GLOVERSVILLE.—THE DARLING THEATRE (Will E. Gant, manager): Andrew Robson in The Royal Box April 29; good performance; fair business. The Eleventh Hour 1 pleased fair audience. William H. Crane 3. Mrs. Fiske 8.——KASSON OPERA HOUSE (A. L. Covell, manager): Dark.——ITEMS: The owners of the Kasson have purchased an entire new outfit of scenery and many other improvements will be made during the Summer. This theatre and the Grand Opera House at Johnstown, N. Y., will remain under the management of A. L. Covell next season.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Alma Chester closed week of April 22 with Herminie, The Lady of Lyons, Little Lord Fauntleroy, and Beacon Lights. Peter F. Dailey in Hodge, Podge and Co. 29. One of the best amateur entertainments ever given here was that of the Poughkeepsie Club, which produced A Bachelor's Dinner and Trial by Jury to big business 30. The Heart of Maryland 1. When We Were Twenty-one (return) 4. Chester De Vonde 6-11. A Stranger in a Strange Land 13.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): United States Marine Band April 24; about half full house; fine entertainment; Amy Whaley, soloist. Human Spiders 25; excellent performance; light business. Arizona 30; excellent performance; good business. Aborn Opera co. 2. The Eleventh Hour 6. Passion Play and Boer War pic-

(Continued on page 22.)

RECOLLECTIONS OF ROSE EYTINGE.

Her Return to America—With the Union Square Stock—Anecdotes of Wallack and Thorne.

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When I returned to America, I think about 1872 or 1873, I had no intention of ever returning to the stage; I do not know that I had any settled purpose one way or the other. As I had gone to Europe and to the East because the shaping of my life drew me there, so I came home when fate called me.

And very gladly I obeyed that call, for I had yearned and wearied for my home; but when I found myself at home once more my life was such a full and busy one that it seemed to me there was no room in it for more work; and for that reason I concluded that my life as an actress was ended.

But then, as always, the stage was my loyal, faithful, wise friend; much wiser for me, and much kinder to me, than I ever have been to myself.

And thus it fell out that it was after I had thought my stage career ended that I did my highest and my best dramatic work; playing for the first time, among other parts, Lady Macbeth, Cleopatra, Hermione, Rose Michel, Gabrielle Le Brun, Felicia, and Miss Multon.

And my return to the stage was brought about by the wishes and through the offers of the then leading American managers, Lester Wallack, Augustin Daly, and Shook and Palmer.

As my old friends, as well as my former managers, Lester Wallack and Augustin Daly both called upon me and they made me tempting offers to join their forces. While I was considering under which banner I should enroll myself, A. M. Palmer, of the firm of Shook and Palmer, managers of the Union Square Theatre, called upon me and on behalf of his partner and himself made me an equally flattering offer.

Shook and Palmer and their theatre were alike strangers to me, but Sheridan Shook was a protégé of my old friend, Thurlow Weed, and Thurlow Weed threw the weight of his influence in favor of the Union Square Theatre, and to the Union Square Theatre I went.

That theatre had been then but recently lifted from the variety to the legitimate standard, and the company occupying the stage at that time was acting a play adapted from the French play called Le Centenaire.

The play in which I first appeared was The Geneva Cross, a four-act drama founded upon the Franco-Prussian war, written by George Fawcett Rowe. I played Gabrielle Le Brun and Charles Thorne played Riel Dubourg.

Ah! That Charles Thorne! He was a good, strong, virile actor; but he was also an inveterate and adroit "guyer," and it was no easy matter, after he became easy in his lines, to play a serious scene with him. As, for instance, in a most dramatic situation in the Geneva Cross, I was called upon to say to him, "Who are you?" and he ought to have answered heroically, "I am Riel Dubourg." What he did say was, "I am the pie-biter of Surinam."

The next play in which I acted was the old blank-verse drama of Love's Sacrifice, I playing Margaret Elmore. This part of Margaret Elmore was one that I had often played when I was associated with Wallack and Davenport, J. W. Wallack playing Matthew Elmore and E. L. Davenport playing St. Lo.

The play was only put on at the Union Square because Led Astray, that was in course of preparation, was not ready; and the intention was to run it for only one week, by which, it was calculated that Led Astray would be ready. But Love's Sacrifice played to such unexpectedly good business that it was kept on for several weeks.

During all these weeks we continued to rehearse Led Astray, and the result of these long-continued rehearsals was that the first performance was as smooth and as well rounded, and in every respect as satisfactory, as was the last performance, after a continuous run of six months.

These rehearsals were conducted by Dion Boucicault, who had translated and adapted the play from La Tentation. I think of Octave Feuillet, and they were equal to a liberal dramatic education.

The play was like a child whose growth one can mark from day to day. Boucicault did not edit it with a pair of scissors and a paste-pot, but he corrected it with a note-book and a pencil.

There were in the company one or two persons who could, on occasion, say some rather bright things. These things to hear would Dion Boucicault "seriously incline;" but while the company laughed at them at the moment and forgot them the next, not so the astute Dion; he would either pass them by apparently without notice, or with a grave expression of disapproval at our levity in such a serious moment.

But the next morning, at a place in the dialogue where one of these quips could be used with profit, our mentor would pause as if a thought had just struck him, and say, "Stop a bit," and out would come that little note-book, "Just say, instead of so-and so"—and then he would read, as a quite fresh thought, some child of wit that had been born at the previous day's rehearsal.

When this first occurred the quiet coolness of the transaction somewhat took away our breath; but after, we used rather to await with interest the advent of these little waifs. But never did any one venture to intimate to the great dramatist that this little trick of annexation had been observed.

And he *was* a great man, great if only in his marvelous power to assimilate the work of others and clothing it in the graceful garb of his own charming words, make the world forget that it had ever had a previous existence.

During the half-year run of Led Astray there occurred many incidents, unimportant in themselves, but which were all factors in keeping things active and lively among us. I myself never had any admiration for either the play or for my part in it. I had conceived this rather unfavorable opinion on my first reading of the manuscript, and the favor with which both the play and my part in it were received never had the effect of changing my verdict.

Indeed, my low estimate of my part was so clear that I said to both Mr. Palmer and Mr. Boucicault that if I succeeded in getting anything out of the part the credit would be due rather to me than to Mr. B.; and the fact that many excellent actresses, from time to time, essayed the part and not one of them ever achieved any success in it, would seem to go far to prove that, so far at least, my judgment was correct.

I think that my success was due, not to any super-excellent work on my part, but only because I was fortunate in catching its keynote, which was essentially minor. The character was, throughout the play, negative. More than any part I have ever played, it demanded repose, enforced repose. During the entire action Armande is called upon to do nothing, and to do it well.

Despite my slighting estimate of Armande, it is only justice to her to acknowledge that she brought me great store of popularity; and I believe that this popularity was very largely due to a little verse that I was called upon to rend. This verse ran:

I have another life I long to meet,
Without which life my life is incomplete.
Oh! sweeter self! like me, art thou, astray,
Trying, like me, to find the way to mine;
Trying, like me, to find the breast
On which alone can weary heart find rest?

Boucicault only settled upon this verse after trying many others, and I believe it was original. One morning he handed me a copy of it, saying, "Try this; let us see how it goes." My reading of the lines caught his fancy, and they went; and I believe there never was a stanza of poetry that sprung into such instantaneous popularity. Wherever you happened to go, or to be, you were quite sure to hear, "I have another life," etc., etc.

I was inundated with requests for autographed copies. I believe if an accounting could be made it would be found that these lines outnumber any other stanza of verse in the autograph albums of the country. Even to-day, more than a decade after the play was the vogue here, I am often asked for a copy of them.

I must confess that I have never felt any admiration for the lines. I think them forced and artificial. But they have lived, and will live when better verse is forgotten.

In gossiping in this way about work done and undone at rehearsal, I am reminded of something that happened to a play at Wallack's Theatre while I was there with Wallack and Davenport.

There was cast and put into rehearsal a play called Blow for Blow, written by Henry J. Byron, who at that time was very popular in London. Lester Wallack had seen the play there and had secured it for his theatre, expecting that it would repeat in New York its London success.

To Wallack, Davenport and myself were assigned the leading parts. At the reading of the play we three were unanimous in the opinion that there was nothing in it. Study and rehearsal of the parts only served to strengthen and crystallize this opinion, and we entered upon our work very half-heartedly.

Lester Wallack, as was his custom, directed the rehearsals. Davenport, Wallack and, I am bound to confess, myself also, would interpolate, *sotto-voce*, remarks, editorial, critical and slighting, regarding the play, between our lines, and we enjoyed our own comedy much more than the author's.

Wallack, who had a rare sense of humor and a ready wit, often had great difficulty in repressing his desire to laugh; and once or twice we were too much for him and he would, sorely against his will, join us in our laugh; but he would instantly recover himself, "pull himself together," call everybody to order, and continue the rehearsal, with renewed vigor and severity.

Sometimes he would sternly rebuke us for this levity in business, and remind us of the bad example which we were setting the rest of the company; and once or twice he fell into a positive rage, and reminded us very sharply of our neglect of duty.

During a week or ten days of continuous rehearsals this state of things continued, when one morning, after a repetition of one of these interludes, Lester gave some order in a low tone to the callboy. The boy came to each of us in turn and collected the parts and laid them on the prompt-table. Lester, with great deliberation, made a neat parcel of MSS. and parts, tied it up and putting it under his arm lifted his hat and bidding us a ceremonious good-morning, marched off the stage and out of the theatre, leaving everybody present, but especially we three culprits, looking blankly at each other. We never heard of Blow for Blow again.

But to return to the Union Square Theatre and Led Astray.

Charles Thorne was genial, witty and amusing; but he could give a joke in better spirit than he could take one. And because of this, and for other reasons, he and I had many a tilt.

One of these was occasioned by his addressing me by my Christian name. Now, while I have a great liking to be addressed without the conventional Miss or Mrs., familiarity of personal address with the Christian name only, except among members of a family or very close friends, has always been distasteful to me. So, taking Thorne aside, I mentioned my feeling in the matter, and begged him to avoid doing this again.

He took great offense at this, and blustered out, "Oh, very well! If you are so mighty particular, I won't speak to you at all!" I, being quite as peppery as he was, retorted, "Just as you please." And for about six weeks, though we acted together, during all that time we never spoke to each other in our own persons.

One night as I entered the greenroom Thorne, who was already there, said to me, "How do you do, Mrs. Siddons?" Whereupon I replied, "Quite well, thank you, John Philip Kemble." He glanced at me and a smile peeped out from behind a scowl, and, walking over to me, he held out his hand and said, "Rose Eytinge, shake." I "shook," and peace was restored between us.

Notwithstanding the great success which I achieved as Armande Chandoce I never had any liking or respect for her; I especially objected to a speech which she had in the last act. It was so replete with "sweetness and light," and breathed such a spirit of humility and submission, that I found it rather insipid.

One night, on my saying something of this, Thorne said, "If you object so much to that speech, let us hear to-night what you would like to say." In reply I, nothing daunted, said, "I will." And when I got my "cue" I did. And I concluded a speech which in sentiment was exactly the opposite of the author's idea with these words, "And remember, dear, while you may feel that you owe much to your husband, you must always remember that you owe something to yourself."

For once Thorne, who was given to doing and saying all sorts of irrelevancies, was beaten at his own game; and he was taken so completely by surprise that it was with the greatest difficulty that he recovered himself and took up the scene.

You may be sure, when the curtain fell, I made excellent time to my dressing-room.

I have no word of excuse or extenuation to offer for my conduct. I have only to acknowledge that I richly deserved the "talk" that Mr. Palmer afterward bestowed upon me.

It was an unusual thing for Mr. Palmer to interfere in any way with the work on the stage; he had surrounded himself with a company in whose work both he and the public had the fullest confidence, and he let them alone. Occasionally, however, some one or other of us had to be "pulled up" for carelessness, and that one was very likely to be myself.

In Led Astray six months are supposed to elapse between the first and second acts. One night—I suppose I was feeling ill, or tired—I omitted to change my costume between these acts. At the close of the act Mr. Palmer met me, quite as if by accident. He stopped me for a moment's chat, and then said suavely and as if he were paying me a compliment, "That is such a charming costume, and it wears so well, too! Why, you have worn it six months."

I do not remember to have seen Dion Boucicault behind the scenes, or on the stage, during the long run of his play. The last rehearsal and the first performance were both so satisfactory that there was none of that cutting out and pulling together and smoothing of rough places usually necessary.

But I remember with pleasure that on the hundredth performance he sent me a gracious letter of thanks for my work and accompanying it a beautiful and valuable bracelet.

I think it was while we were playing Led Astray that Thorne had some difference of opinion with a brother actor relative to some business during the scene upon which the curtain had just fallen. The argument waxing warm, Mrs. Marie Wilkins rushed between the belligerents and attempted to soothe their excitement.

Now, Marie Wilkins presented a fine, broad front; she was one of those women of whom it has been aptly said that their figures were "not lost, but gone before," and Thorne becoming momentarily more tumultuous, his adversary prudently took refuge behind Mrs. Wilkins and continued the quarrel over her shoulder.

Whereupon some one remarked that he had sought sanctuary behind the bulwarks of old England.

ROSE EYTINGE.

ACTORS' CHURCH ALLIANCE NEWS.

The Rev. Walter E. Bentley, General Secretary, by special invitation addressed the Men's Club of St. John's Episcopal Church, York, Pa., last Tuesday evening. Mayor Gibson presided, and the Rev. Charles J. Wood, rector and chaplain, opened the meeting. The York *Dispatch* of the following day reported the meeting as follows: "The crowning event of a series of very excellent entertainments was held last evening in St. John's Parish House, when the Rev. Walter E. Bentley, General Secretary of the Actors' Church Alliance, gave an address on the 'Mutual Relations of the Church and the Stage.' The personal experience of the speaker in both spheres was made the basis of what proved to be one of the most eloquent addresses ever heard in this city. At its close a local organization of the Alliance was formed with about twenty members. Manager Pentz, of the York Opera House, was present, together with a large delegation of the local lodge of Elks. A vote of thanks was accorded the speaker at the close of the lecture." On his return journey to New York the Secretary visited Chaplain De Cornis at Columbia, Chaplain Foster at Marietta, Chaplain Bread at Lancaster, and Chaplain Tomkins at Philadelphia. All reported progress and great interest in the work of the Alliance.

"I am at a loss to understand," writes Joseph Haworth to the General Secretary, "who was good enough to mention me for membership in the Actors' Church Alliance. I am deeply grateful, and am glad to be a member, although little accustomed to active work. The union of church and stage is within the possibilities of future work. It should be, for were we not cradled in the arms of Mother Church, and 'tis only reclaiming what of our volition we have—many of us—lost by neglect. I wish the cause well."

The last entertainment of the season given by the Alliance at the Squirrel Inn, Bowery and Grand Street, was given on Tuesday evening, April 30, and was a grand success. Among the vocalists were Essie Rich, Mrs. Carrie J. Bond, Mrs. Owen P. Westford, Grace R. Tugnot, and Walter R. Spencer. The recitationists included May Isabel Fisk, Charles T. Catlin, Mrs. Harry L. Leighton, Jennie R. Tugnot, Louise Carpenter, and Mr. and Mrs. P. F. Robin. The hall was crowded to the doors and many were turned away. Altogether it was the crowning event of the season.

At the annual supper of the Church Association for Advancing the Interests of Labor, held at the Tuxedo, Madison Avenue and Fifty-ninth Street, last Thursday evening, the General Secretary made an address on the work of the Alliance. As the Alliance was officially fathered by this association, commonly known as C. A. I. L., great interest was manifested in the wonderful growth of the movement.

A. O. O. F. ELECTION.

The Edwin Forrest Lodge No. 2, Actors' Order of Friendship, held its regular monthly meeting and its annual election of officers at the lodge rooms, 66 West Forty-seventh Street, on Sunday.

Milton Nobles was elected to the presidency for the fourth consecutive term. The attendance was the largest at any regular meeting in three years. At the last annual election Mr. Nobles announced that he would not again stand for the presidency, as he felt that the order had honored him beyond his deserts. Certain conditions that have arisen during the past year caused him to reconsider that determination, and as soon as this fact was made known to the lodge all candidates for the presidency promptly withdrew their names, and by a unanimous vote the Secretary was authorized to cast one ballot as the voice of the lodge for Milton Nobles.

Frank W. Sanger was unanimously re-elected Treasurer, Louis Simon was re-elected Vice-President, and J. J. Spies Secretary. The present board of trustees were re-elected. The following are the members of the board: Louis Aldrich, William A. Brady, Antonio Pastor, Frank W. Sanger, Augustus Pitou.

The next regular meeting will be held on Sunday, May 19, when the newly elected officers will be installed, and several first degree members will receive the second degree. The lodge was never as prosperous or as powerful as now.

NEWS FROM MT. CLEMENS.

W. E. Horton writes from Mt. Clemens, Mich.: The following professionals arrived at the Springs during the past week: George F. Nash, Frank C. Young and Bessie Van Dorn.

Walter Floyd was in town visiting friends April 29. Effie Kaufman was also a visitor during the week.

Bert Howard and Leona Bland left to open at Wonderland, Detroit, April 29.

Charles A. Mason informs me that he prefers to be known hereafter as Charles Schell Mason, as there are several actors named Charles Mason.

Desirable desk room for rent. Shipman Brothers, 1440 Broadway.

GOSSIP OF THE TOWN.

Photo by Sherman, Newark, N. J.

Charles Hallock, who is now in his thirty-fifth week at the Columbia Theatre, Newark, seems to have made a distinct success in stock work. Press and public have been kind to him. Mr. Hallock has the temperament, appearance and education that fit him well for leading roles, and his versatility is marked. His best work in New York was probably in the leading juvenile part (Nathan Newkirk) in The Dairy Farm at the Fourteenth Street Theatre last season, and his Captain Heartsease in Jacob Litt's revival of Shenandoah at the Broadway the season before. Prior to this, however, he had been well cast in plays produced by Charles Frohman, Robert Mantell, Roland Reed and others.

Ed. F. Gilligan, for three seasons advance for A Contented Woman and A Trip to Chinatown, is acting in the same capacity for the Spring tour of Arthur Sidman's new pastoral play, York State Folks, under direction of Fred E. Wright.

Björnstjerne Björnson's new play, entitled Paul Lang, was produced for the first time at Copenhagen on April 29. The play was favorably received and the author was applauded enthusiastically.

Ellis F. Glickman has leased Irwin's Theatre, Chicago, for a term of six years, and has installed therein a Jewish stock company that opened on May 1 in Abraham Goldfaden's drama, Sulamith.

The suit over the dramatic rights to The Little Minister, brought by John Arthur Fraser against Charles Frohman, was dismissed in a Chicago court last Wednesday.

Sidney Somers Toler, for the past season leading man of Corse Payton's Brooklyn Stock company, severed his connection with that organization last Saturday, and has been engaged by Julia Marlowe to play the Duke of Buckingham in When Knighthood Was in Flower, commencing May 13.

Nellie Melba, Rosa Olitzka, Susan Strong, Madame Bauermeister, and Adolphe Muhlmann sailed for Europe last Wednesday on the *Teutonic*. Elsie de Wolfe was a passenger on the *Zeeland*, sailing the same day.

The Dairy Farm, Eleanor Merron's rural play, has had a remarkable success in Philadelphia, where it has played four excellent engagements. It began its fourth week in that city on its latest engagement to a house that had been sold out in advance, and celebrated the 750th night of its representation by the company playing it there. Manager Wallick intends this Spring to put on a new comedy by Miss Merron, called In Love, and if this succeeds this author will next season offer a play upon which she has been at work for some time that is said to promise to greatly increase her fame as a playwright. The Western company playing The Dairy Farm closed in Columbus, O., last Saturday, having played since Aug. 20, 1900. The company playing in Philadelphia will close on May 19, making a season of eighty-nine weeks for both companies. Last year the play's season filled forty-nine weeks.

Harry Davenport and Phyllis Rankin were married in London May 2.

Wagenhals and Kemper may revive Henry VIII next season, with Madame Modjeska and Louis James as joint stars.

In the fire that destroyed the Dallas, Tex., Opera House on April 26 the Knowles, hypnotists, who were filling an engagement at the theatre, lost their entire stage wardrobe. Resident Manager George T. Anzy was asleep in his apartments in the building when the fire broke out. He escaped by jumping from a second story window, and in so doing pierced one of his feet with a nail and sprained an ankle. All of Mr. Anzy's personal effects were burned.

Harry St. Clair and Mae Martine, both of the Robinson Opera company, were married at Manchester, N. H., on April 30.

Gus Hill has bought the costumes, scenery and properties of the spectacle, Nature, and will use them next season in his productions of Are You A Buffalo and Happy Hooligan.

Manager J. H. Burke, of the Ravel Pantomime company, has engaged James R. Adams to produce his version of Humpty Dumpty, using all his special scenery and tricks, and play the clown. Mrs. Adams (Becky Taylor) also has been engaged for the part of Profecto, the Fairy Queen. This company open their season this week and will tour Nova Scotia, Canada and Maine during the Summer season.

Liebler and Company have transferred Oscar Eagle from The Christian to the Le Moyne-Skinner-Robson company in In a Balcony.

Lewis Morrison's Faust (Eastern) having closed Mrs. Selby Tapsfield will visit her grandmother in Grand Rapids, Mich., returning to New York in July with a stop-over at the Pan-American. Mrs. Tapsfield has played Martha in Faust 1449 times.

The marriage of Dr. F. K. Sidley, of Chicago, and Olive Grandison occurred at "The Little Church Around the Corner," in this city, April 30. Miss Grandison has been with N. C. Goodwin and Maxine Elliott this season, playing Elouette in When We Were Twenty-one, and at the close of her engagement was presented by Mr. Goodwin, on behalf of himself and the company, with a beautiful silver toilet set as a wedding gift.

Robert Campbell returned to New York last week after a business trip to the West.

Richard E. Disney has succeeded Wallace Erskine as Dicon in To Have and to Hold.

F. C. Whitney will produce The Courtship of Miles Standish, by Sandys and Brown, at the Tremont Theatre, Boston, May 27.

Mr. and Mrs. Louis H. Russell, professionally known as Wolbert and Russell, are at Kittanning, Pa., having closed their season with the Bennett and Moulton company. They will join the C. W. Parks Show company for the Summer.

THE FOREIGN STAGE.

LONDON.

A Glut of New Plays—The Girl From Up There Not Liked—Announcements.

(Special Correspondence of The Mirror.)

LONDON, April 27.

Although we have been busy with the Bard of Avon this week, by reason of the celebration of his birthday at the birthplace—full as usual of American pilgrims and ditto pennants—it has been necessary also to sample several new productions in town. These have been six in number, from last Saturday night till Thursday, inclusive. And to-night there are two others—namely, Mrs. D'Oyly Carte's production of The Emerald Isle, at the Savoy, and Janette Steer's presentation of her Marie Antoinette play, The Queen's Double, at the Garrick.

Five of the hereinbefore mentioned six plays this week might have been far better than they panned out to be, and of these five I regret to say one was of American manufacture—namely, The Girl from Up There. But of this anon, in due course and in proper order.

The first new production calling for treatment is Count Tezma, produced by Forbes Robertson and his sweet American bride, Gertrude Elliott, at the Comedy last Saturday night, a few hours after I mailed you. This was a play of Hungarian interest and was announced as the work of one Homer, a name I seem to remember having heard before in connection with Greece or Somewhere. On the eve of production, however, a player-playwright named Hartley Manners indignantly wrote to the papers claiming that he had written the whole of Count Tezma, barring the title and the names of the characters, and that these only had been contributed by the said A. N. Homer. To this somewhat startling accusation the management vouchsafed no reply. Nor did Homer, until the performance was nearly over, when he sent a letter along to the *Referee*, denying in toto all of Manners' accusations. Unhappily it did not much matter who wrote the play, for it proved to be a very poor work for two such artistic and popular players to start their anxiously expected London season.

The next new play was Mrs. Langtry's long announced and slightly postponed Marie Antoinette drama, written by Claude and Pierre Berton, and entitled A Royal Necklace. This also, although it had some strong situations, turned out to be not altogether worthy of so beautiful new a theatre as the Jersey Lily has made of the old and long neglected Imperial. Nor was it worthy of its splendid cast—including your fine actor, Robert Taber—or of the marvelous dresses, which have, I am assured, cost the Lily over £4,000. Mrs. Langtry, however, on being reinterviewed this week, declares herself to be quite satisfied with the reception of and business with A Royal Necklace. So that's all right.

The next play to which we were bidden was an adaptation of a piece by the Danish playwright, Edward Höyer. It was tried by Green, the *Sunday Special*-ist, at the Criterion on Tuesday afternoon and was called The Jensen Family. It turned out to be—like so many of these privately presented plays—an utterly unwholesome work, showing how a low-lived family, after much squalidness, joyously live luxuriously on their elder daughter's earnings as a "kept mistress." There was some fine acting in the play, however, especially that contributed by your Miss Elliott-Page as the beautiful but blotful heroine, whose shame awakened no compunction in the eventually well-fed parental breast. But lor, bless you, we were all glad to get out into the fresh Spring air again.

And now it becomes my duty to give you some account of The Girl from Up There, presented at the Duke of York's on Tuesday night. I regret to have to say that this splendidly mounted and mostly well acted work of Morton and Kerker's shows a marked deterioration from their Belle of New York form. The librettist has started with a good dramatic idea, but, alas, he has frittered it away so that the play becomes like one of those that were wont to be announced on your side as having a "plot that stops at 8.15." After such a strong work as The Fortune Teller—which is still going big at the Shaftesbury—The Girl from Up There seems thin even unto attenuation. The big audience present soon realized this thinness, and even the clever and humorous acting of Harry Davenport, Virginia Earle, Joseph Coyne, Harry Conor, David Montgomery, Fred Stone, and Charles Aldrich failed to utterly eradicate the feeling of boredom. Edna May—who had a splendid reception—looked lovelier than ever, but, sooth to say, her histrionic and vocal capabilities are not equal to the arduous name part. Edna has babbled a good deal to interviewers during the week—a leetle too much, in my humble judgment—but she cannot be credited with such a success as she gained in the Belle. There was a noisy demonstration at the finish—a demonstration really too stormy for the occasion.

Circumstances over which I have, alas, no control compel me to bring this epistle to a close hurriedly. I have, therefore, to announce the complete and unequivocal success of Captain Basil Hood's new comedy, Sweet and Twenty, at the Vaudeville, with Ellaline Terriss, Seymour Hicks, and Holbrook Blinn in the chief parts; and the favorable, though slightly flecked, reception of The Man from Blankley's, just produced by Charles Hawtrey at the Prince of Wales'. I hope to treat more fully of these and certain other matters next week.

GAWAIN.

PARIS.

Another Failure For Rejane—Other New Offerings—Notes.

(*Special Correspondence of The Mirror.*)

PARIS, April 19.

Rejane continues to be unfortunate in her choice of plays. For two seasons she has had failure upon failure, and her latest venture, Paul Hervieu's four-act drama, La Course du Flambeau, must be added to the list. In this play, as in his former work, Les Tenailles, Hervieu devotes himself to exploiting a psychological theory, that, while it contains some measure of truth, is carried beyond the bounds of probability in the attempted demonstration. As a result Hervieu has injured his case by too ardent pleading, and La Course du Flambeau is overdrawn, morbid and abnormal, as well as dull and repulsive. The thesis is that love is always felt by parents for their offspring, but is never reciprocated. Hence La Course du Flambeau ("The Race of the Torch")—a sort of relay race of ancient Greece, in which a torch was passed from runner to runner, is, in a far-fetched way, a symbolic title.

M. Hervieu begins his task by introducing Sabine Revel, a widow of middle age; her young daughter, Marie-Jeanne, and Sabine's mother, Madame Fontenais, who live together in Paris. Sabine's only thought is of her daughter's happiness, and for this reason she declines an offer of marriage from a wealthy American, curiously named Stangy. She believes that the marriage might impair Marie-Jeanne's chances of getting a good husband. To the ordinary mind it would seem that the possession of a wealthy father-in-law might improve Marie-Jeanne's matrimonial prospects, but M. Hervieu thinks otherwise. After all, the girl weds a shiftless engineer, Didier Maravon, who speedily wastes all his and his wife's money, and finds himself in sore need of 100,000 francs, the charges for his examination. Meantime Marie-Jeanne has developed consumption, together with a pretended love for her mother, which quality she has given no previous evidence of possessing. She implores Sabine to raise in some way the money for Didier's examination. Sabine begs her mother, who has a little fortune, to advance the sum, but Madame Fontenais has no love for Didier and refuses. Then, for her daughter's sake Sabine murders her mother. She does not kill her in cold blood, but her action cannot be classed as anything but murder. A physician has ordered that Marie-Jeanne go to the Alps, else she cannot live. Mother and daughter prepare to go, and, although Madame Fontenais has heart trouble, and the doctor says she will not live in the dry air, Sabine insists that her mother accompany them. Full well she knows that Madame Fontenais will die there, and that she will inherit her fortune. Her heartless scheme succeeds, but she soon repents it, for as Madame Fontenais is dying the affluent Stangy turns up and offers to finance Didier's examination, and also to give him a position in America. Of course Didier jumps at the chance, and Marie-Jeanne will go with him, casting aside her mother, who realizes that she is no longer wanted. Heart-broken over her daughter's cruelty and ingratitude, Sabine throws herself, in a paroxysm of agony, upon the body of her mother, who at that moment passes away. No one can have much sympathy for her, however great the maternal love. Nor can one feel an interest in the play, that, besides being repulsive, is woefully lacking in dramatic elements. Rejane had the one good acting part. Her opportunity came only in the last act, when she did some characteristically strong emotional work. But she must soon appear in another role, for unless I am greatly mistaken La Course du Flambeau is doomed to an early death.

The Odéon has produced Pour l'Amour, a five-act drama in verse by Auguste Dorchain, whose other plays have been far more satisfactory. The story it tells is one made familiar by Phedre and by Schiller in Don Carlos. It is not a pleasant story, but it is dramatically powerful, and M. Dorchain has been fairly successful in setting it forth. The scene is laid in Spain during the reign of Philip IV. Don Miguel de Solis, a provincial governor, has married, by the King's command, Dona Flor, who is much his junior. Don Miguel cares little for his young wife, preferring the society of a mistress. Neither does he care for his son, Don Carlos, who is in every respect the opposite of his brutal, tyrannical father. Don Carlos had seen and loved his stepmother before her marriage, and in their changed relations he cannot repress his love. Dona Flor, too, finds that the young man is dear to her, and their mutual passion grows until, when Don Miguel is away at the war, they yield to it. Don Miguel returns to awake for the first time to his wife's loveliness, but she spurns his advances and appeals to Don Carlos for protection. The guilt of the pair then dawns upon Don Miguel, and he is frenzied with jealous rage. He plans a terrible vengeance. Dona Flor is confined in a chapel, and then Don Miguel sends for his son and tells him that he has discovered a plot against Dona Flor's honor and that the conspirator is locked in the chapel. He orders Don Carlos to avenge Dona Flor, since he—Don Miguel—cannot do so without publicly involving her. Don Carlos swears to kill the conspirator. He enters the chapel to find Dona Flor, and realizes his father's awful meaning. The lovers know there is no hope, and resign themselves to their fate. Don Carlos first stabs Dona Flor, and then ends his own life. This last act was intensely strong and made a deep impression, but what preceded it was constructed crudely, and dragged. The verse, however, is of excellent quality, lofty in tone and well made. M. de Max, M. Dorival, and Madame Frankel gave able renderings of the principal roles.

At the Gymnase there is a new farce with the curious title of 20,000 Ames (souls), the same being the population of the provincial city where the action takes place. I say action out of courtesy, but there is really little of that desirable quality in the play. The plot is a very slender and uninteresting affair, but the farce has still some claim to merit in the skillful drawing of some of its humorous character types. The interpretation is satisfactory. Also on the bill was an unimportant playlet, La Joie Du Tallon. A third comedy, Le Pain du Menage, was to have been presented, but was postponed on account of the illness of Mlle. Megard.

Adelina Patti made her stage reappearance at the Gaîté on Thursday, singing at a charity concert. She was received with great enthusiasm, and was compelled to respond to several encores.

M. Monval, secretary of the Reading Committee of the Comédie Française, is deep in the mass of manuscripts that accumulated during his absence.

Mlle. Brandes is again appearing as Dolores in Patrie at the Comédie Française.

Edmond Rostand probably will be admitted to the Academy at the next election, May 30.

T. S. R.

ROME.

A Curious Passion Play—Its Presentation by Calabria Peasants—Zacconi's Experience.

(*Special Correspondence of The Mirror.*)

ROME, April 10.

A far more curious Passion Play is acted in some parts of Italy, during holy week, than that at Oberammergau. Let us take, for instance, the little village of Pontegrande, near Catanzaro, in Calabria. Here you have the Passion acted by the whole population, not in a theatre, as in Germany, but in the open streets, without any other scenery or properties than those Nature herself supplies.

The performance, if such it can be called, begins in the house of the woman who impersonates the Madonna. She is weeping and wringing her hands with despair, for she has lost her son, and she knows that his life is threatened. In vain her friends try to console her; she is inconsolable and in desperation she rushes out to seek him. As she rushes along she cries: "My son, my son!" "What is the matter?" the people ask, as she runs wildly along. "She has lost her son," answer the friends who are following her. "He went away at daybreak and has not yet returned." The people in the streets then join her friends and follow her also. They are only poor villagers. The women murmur prayers as they follow—and old men try to keep up with them, muttering: "God's will be done! God's will be done!" On, on they all go, praying, groaning, weeping. Doors and windows open as the people pass, and women appear to ask the reason of those sighs and moans. Some tear their skirts when they hear that Jesus is lost, and others tear down their hair in their sympathy with the Madonna, who turns to them, still crying: "My son! My son! Have you seen him," she adds. "Oh, if you are mothers answer me!"

"Yes, we are mothers!" answer some, kneeling on the threshold of their doors. "And here are our children, bless them!" And the Madonna kisses the children on their foreheads, and again runs on in search of her son. Presently a boy appears. He is clad in a white tunic and his feet are bare. Cardboard wings are tied to his shoulders. He is an angel, and has flown down from heaven to tell the Madonna that Jesus is safe. "There he is!" he says. "He is coming here!"

The Madonna kisses the messenger and hastens to meet her son, while the people shout with joy.

Jesus kneels when he sees his mother, and she blesses him, raises him from the ground and clasps him in her arms. He wears a red tunic and a blue cloak. A fair wig is on his head, and over it is a halo of gold paper.

Every one expresses delight at seeing Jesus. They kiss each other, and trumpets are played by the men and boys in the crowd. Flowers are thrown from the windows and the Madonna, opening her long blue veil, lets loose some white doves that she had hidden there.

Jesus walks about every day after this, though tormented and persecuted by the Jews, who seek to kill him. But he heeds them not. He visits the sick and comforts repentant sinners. He is usually accompanied by Saint John the Baptist, clad in the skin of a goat, and carrying a long stick in his hand, cut in the shape of a cross at the top.

In the little village square, and at the corners of the streets Jesus stops to preach to the people in their dialect. He tells them to love each other like brothers and sisters, and not to injure people who can't defend themselves. He exhorts them, also, to remember the poor and not to drink too much on holidays. "Don't use your knives," he adds, "nor rob your neighbors' fields; nor make love to a girl unless you intend to marry her! And you, girls, don't make love without your parents' knowledge! You rich people, do not illtreat the poor, or the poor will rise against you! Every honest man should work and keep his heart pure and holy. Bad practices lead to hell!"

And thus this poor, ignorant, countryman preaches to his fellow countrymen, who listen as reverently as if he were Christ in person. At the end he says that he will pray to his father in heaven to bless them and grant their honest wishes; and then he recites the Lord's Prayer while all the people kneel and repeat it after him.

This may read grotesquely and irreverently, and yet the simple reverence of those rough villagers is quite touching to see; and I am assured that the plain words of their rough countryman have more effect on their faith than any sermon of their orthodox preachers.

To follow this Passion Play to the end, we now come to Good Friday. The people are crying: "Death to Christ!" He has been betrayed by Judas, is tried and condemned to death. Not a detail is forgotten. He is crowned with thorns, clad in purple, buffeted and laughed to scorn, and made to carry his cross to Calvary. He staggers under the weight and drops of sweat fall down his face. A woman comes out of the crowd and wipes his face with her veil.

When at the cross Christ is stripped and tied really on the cross, between the two thieves. He is even pricked with a spear, and then he dies, so realistically, that many women faint at the sight. Meanwhile, Judas repents and calls to the earth to open and swallow him up. The earth does open, and hell fire, made of burning straw, belches out. The devil appears at the back, seizes Judas, and disappears with him, seemingly in the fire. The people usually applaud this finale, and hiss Judas as energetically as if he had been really a traitor to his master. Saint Peter also has a moment of remorse, and prays for forgiveness. Even the earthquake is simulated, but not the darkness! The sky cannot be commanded, and in Calabria it is usually bright.

But all is not finished yet. Joseph of Arimathea takes Jesus from the cross, and with the help of the three Marys, places him in a sepulchre covered with plants and flowers, which is carried through the streets, followed by the crowd and a band playing a funeral march. At night all the village is illuminated with colored lights.

The Madonna also dies—of a broken heart—and is laid on a carpet of flowers in the little village church. Four lighted tapers are placed round her, and she has lilies in her hands to show that she was a holy virgin, and a gold crown on her head to show that she is queen of heaven. All the mothers and young girls in the place keep watch over her all night, reciting the prayers of the dead. In the morning two angels are seen near the altar. They have golden helmets on their heads and tin swords in their hands. Their clothes are white. The streets are again filled with people, and every shop is shut.

The Madonna, I must tell you, is now of plaster. A red, curly wig covers the head and glass eyes shine in the face. She is dressed in white satin, embroidered with gold, and a blue cloak with silver stars on it is fastened to her shoulders. On her feet are silk stockings and satin shoes. She is placed in a crystal coffin, that she may be seen by all. Every one present kisses her on the forehead before the coffin is closed, and each person whispers a prayer or a wish in her ear.

She is then carried through the streets, accompanied by priests and girls carrying lilies in their hands, and young men carrying lighted tapers. Women, who are mothers, carry the coffin, and on each side old men and women walk along. The people not in the procession kneel as it passes, and pray for some special and personal favor. The sick are supposed to recover, if the procession pass their home, and their window is open.

The procession now returns into the church, and there, on the altar, stands a radiant Madonna with the world and the serpent at her feet. On her head is a wreath of stars, and her hands are stretched out to bless the people. The holy week is over!

Once, many years ago, the great actor Zacconi took a part in one of these strange performances. He was young and poor at the time and happened to be playing in one of the villages where the Passion Play was usually given. He was playing to an empty barn, and the Syndic of the place, feeling pity for him, advised him to get up the Passion Play with the villagers' help. This he did. The villagers were the actors, as usual. But, one day, Judas fell ill, and there was no other villager ready to take the part at a minute's notice. "I'll be Judas!" said Zacconi; and he was. But he nearly paid the act with his life. During the last scene he was tied to the tree on which he was supposed to hang himself. Then the earth opened, and fire burst from under his feet. The followers of Christ rushed forward, with knives, to cut the rope round his neck and precipitate him into hell! Zacconi knew that these villagers did the thing in earnest, and made signs to them to leave him as he was, for he had no mind to be thrown in that furnace of burning straw, or even in the dark pit at its back. His signs, however, remained unheeded. He then spoke to them, and protested against their fury. But they continued their work, cut the rope, and Zacconi fell in the dark pit at the back of the burning straw, representing hell! All was over with him, he thought, but he suddenly felt two strong arms round him, and he was carried into safety over the pit by the village machinist, whose part consisted in seizing Judas just in time to prevent him falling into the fire, or pit of hell. Zacconi, not having rehearsed the part, did not know of the details of this stage business. Suppose the machinist had failed to catch him at the right moment? Italy would have lost one of its greatest actors.

"Ah," said the villagers, when all was over, "Zacconi did not make as good a Judas as (naming the villager who had played Judas before him!) ——."

Zacconi often laughs when he thinks of this. But he has never acted Judas in a village Passion Play since, though he has acted Judas often in Bovio's Christ in Purim—and a wonderful performance this Judas is.

S. P. Q. R.

MEXICO.

The Story of La Tempranica—Orrin's Spectacle—The Opera.

(*Special Correspondence of The Mirror.*)

MEXICO, April 18.

La Tempranica, a musical comedy with a pretty plot and bright music, has made a hit at the Principal. The story tells how when Don Luis, Count of Santa Fé, is traveling in the mountains of Granada, his horses fall on a dangerous road and the Count and his carriage are rolled down an embankment. When the Count comes to he finds himself in a gypsy cottage. Seated by his side is a lovely maiden, named Maria, "La Tempranica," as she is called, the most beautiful of all the tribe. Don Luis finds it sweet to dally in the society of the beautiful gitana. Then he remembers his wife, awaiting him in Granada with their first-born. He tells La Tempranica they must part. The girl is heart-broken, but conceals her grief until the day of his going, when she accompanies him part way on the road, and throwing her reserve to the winds, reveals her passion. Don Luis hears and pities, but leaves her. The scene changes. The count and some companions in the chase are resting in the mountains near his domains, while the servants prepare their evening meal. A gypsy passes by. It is Grable, La Tempranica's brother. He recognizes the count at once as "Don Luis." The count tells Grable to say nothing to La Tempranica of the meeting, and Grable runs home and tells La Tempranica what has happened. She sends Grable to call the count, and the next minute she is again with the man she loves. He begs her to return to the honest lad she has promised to wed, but La Tempranica will not be cast off. In the next scene the day of La Tempranica's wedding draws near, and a fiesta is being given at the rancho, when, through unfortunate chance, the hunting party passes that way, returning to the city, and the girl takes it as a sign that Don Luis has relented—that he does love her after all. Despite the fact that he leaves in the midst of the festivities she is wildly happy.

Next is shown a fiesta in the palace of the count in honor of his return. In the garden La Tempranica is crouching amid the flowers. The count and his lady, taking leave of their guests, pass close to her. The night is warm, and the count's son is being trundled about in his carriage. The gitana's heart is torn with love and jealousy. She creeps up to the carriage and gazes on the sleeping child. Revenge is within her grasp. But the innocent beauty of the little creature softens her, and kneeling she kisses it passionately, bathing the rosy cheek with her tears. Then she sees the happy pair returning. For a moment her rage breaks forth anew. Then she steals away, to weep in secret, and die of a broken heart.

Orrin's Circus has recently reopened, and it gives us a very remarkable spectacular production, The North Pole. The house has been jammed, and no doubt will continue so until the end of the season.

The Berriel Grand Opera company is nearing the close of its engagement, and business continues good. It has recently given us Aida, Faust, and Godard's La Vivandiere, with Nina Pack in the title-role.

GUIDO MARBURG.

LOTTIE WILLIAMS-SALTER.

Photo by Plastype Photo Co., New York.

Lottie Williams-Salter, whose portrait appears above, has made a pronounced success in the leading role of a new melodrama produced last week in Chicago. Last season she played every female role in Why Smith Left Home. Previous to that she originated the leading soubrette roles in Eugene Tompkins' Officer of the Second, Voodoo, Brown's in Town; was one season starred with Morosco's Stock company at the Grand Opera House, San Francisco, and was featured on the road in The Heart of the Klondike, New York Day by Day, Ole Olson, and other plays. She has recently written a story that will be published in a well-known periodical next month, and she has just completed a dramatic sketch entitled The American Way, in which she will appear this Summer on the Keith circuit. She is the wife of Ed R. Salter, general manager of the Broadhead Brothers' enterprises.

HAVANA.

New Companies to Appear—Brisk Business at the Cuba—Other Theatres.

(*Special Correspondence of The Mirror.*)

HAVANA, May 1.

The Tomba Italian Opera company, after a run of three months, completed its engagement at the Payret Sunday evening before a very large and appreciative audience. The closing bill was La Poupée, one of the most pleasing of the company's repertoire, and in which Señorita Lafon scored her greatest hit. The Lombardi Italian Opera company, that made quite a reputation for itself last season, has arrived in the city, and will be heard to-night in Aida.

After a fairly successful stay the Buxen company has finished at the Tacon. The Serrador-Mauri Dramatic company will begin Saturday evening. A long repertoire has been announced.

The Albisu continues to do a large and successful business. The plays now being presented are La Marcha de Cadiz, La Tempranica, and De Vuelta del Vivero. In the first-mentioned production Señorita Soler is immensely pleasing.

The Cuba is drawing large audiences nightly. After a most successful stay of three months, Crasks and Stevens, change artists, completed their engagement Wednesday, when they had a benefit. The largest audience seen at the theatre this season. Señor Gonzalez, manager of the Cuba, presented each of the young women with a handsome heavy gold bracelet, inlaid with pearls, rubies and emeralds. Señor Gonzalez in a speech presented them over the footlights, and Misses Stevens and Craske responded in a few choice remarks. They left for New York Saturday and are booked for a return engagement this Winter. New faces including Elvera, a popular serpentine dancer here, are expected at the Cuba shortly. The Yale Trio, after three weeks with Pubillones' Circus and four at the Cuba, at which places they were favorably received, left for the States Saturday.

La Trancada del Gallego, El Alcantarillado, and El Padre Jiribilla, are drawing good houses at the Alhambra.

After having been closed for some time, the Lara reopened Saturday evening with a good bill. This week's attractions are Madame Luz, La Casa de Socorros, and Los Doctores.

Toni Lowande, with his circus, will arrive here shortly.

The Second United States Artillery Band is giving delightful concerts at Carrenza's Park, in the Vedado, every Sunday afternoon.

The announcement in THE MIRROR that M. B. Leavitt and George W. Lederer had formed a Cuba-Mexico circuit has been favorably received here.

J. ELLIS NORRIS.

ENGAGEMENTS.

To support J. Harvey Cook and Lottie Church in An Actor's Romance: William Robert Daly, Orlin Kyle, James A. Husted, Gus Gauss, William H. Dimock, Harry Wesley, W. S. Wilson, Marion Chester, Gipsie Warde, Ruby Erwood, and Marie Carter.

Helene Warde, re-engaged for Himmelein's Imperial Stock company.

Joseph R. Miron, for The Prima Donna, succeeding Gilbert Clayton.

Clara Bloodgood, with Elsie de Wolfe, for next season.

Mercedes Leigh, with Mitchell's All Star Players and Charles Mortimer company.

Jeanette Lincoln, to be featured in Hogan's Alley.

David Francis Marshall, for When London Sleeps.

Elvia Crox and William Herman West, for the Summer season of the Metropolitan English Opera company, at New Orleans.

ON THE RIALTO.

Since Richard Mansfield issued his proclamation against long hair on the heads of actors, a considerable change is noticeable in the tonsorial get-up of numberless young men who stroll, on pleasant evenings, along Mummers' Mile. The heads that were heretofore clothed in becoming locks are now to be seen abroad in angular, bluish-gray nudity; once-modest ears now flaunt their crimson banners in the breeze, and hats that fitted once sink down, in their efforts to hold on, in the fashion most popular in Hester Street. Time was when a man with clipper-razed poll was suspected of being a jailbird. Now the shaven head merely bespeaks a man who hopes to go, next season, with Mr. Mansfield's company.

Many and various are the reasons given for the noted actor's bitterness in the matter. Some there are who affirm that Mr. Mansfield received a goodly sum from the Barbers' Union for giving an impetus to the tonsorial artists' trade. Others hold that it is purely a matter of sour grapes. Of all the conjectures, however, the most reasonable and at the same time the most picturesque is that put forward by a trooper from the West.

The trooper from the West says that many years ago Mr. Mansfield himself wore long hair; that he was somewhat proud of said hair, and that he went to considerable pains to have it properly trimmed when occasion demanded. Now, according to the trooper from the West, Mr. Mansfield was filling in a week of one-night stands in Colorado when, upon arriving in the town of Aspen, he decided that a visit to the barber was necessary. The only barber practicing in Aspen at that time, says the trooper from the West, was a progressive gentleman named Sawyer. Sawyer's Tonsorial Parlor was patronized by the wealth, wit and masculine beauty of all the country round. Upon seating himself in the red plush chair Mr. Mansfield gave careful and explicit directions to Mr. Sawyer.

Mr. Sawyer listened attentively, with mingled wonder and admiration. Then the scissors began a rhythmical clicking, and presently the finest hair-cut ever accomplished in Aspen was completed. Mr. Mansfield, according to the trooper from the West, smiled with satisfaction as he saw the result of Mr. Sawyer's work reflected in his dressing-room glass that night. He was in high good humor. He played brilliantly. After the first act there was tremendous applause. Mr. Mansfield stepped before the curtain and bowed. To his dismay he saw that the auditors were not looking at him but at a meagre man in a crumpled dress suit who stood bowing in one of the boxes. Cries of "Sawyer! Sawyer!" rent the air.

The trooper from the West says that Mr. Mansfield strode back of the curtain again and said mildly to the local manager: "Who, sir, is Mr. Sawyer?" The local manager silently handed a programme of the evening to Mr. Mansfield. In the middle of the page was a small square containing the cast. Around it in heavy letters bristled the following words: "Launcelot Sawyer begs to call the attention of the audience to Mr. Mansfield's marvelous hair, which was cut and dressed especially for this occasion at the Sawyer Tonsorial Parlors." "You can have as fine long hair as Mr. Mansfield by using Launcelot Sawyer's Hair Renovator." "The Mansfield hair cut, originated by Launcelot Sawyer, may be obtained for 35 cents at the Sawyer Tonsorial Parlors. Especially suited to cattle-men, herders and prospectors."

The trooper from the West says that Mr. Mansfield immediately sent out for a pair of horse clippers and himself razed his luxuriant growth of hair to the very scalp. And since that time, according to the trooper from the West, Mr. Mansfield has been his own barber.

—

R. L. Giffen was in town a while ago gathering players for his stock company at Richmond. He soon found a satisfactory leading man, heavy man, first comedian, low comedian, walking gentleman, ingenue, heavy woman, character woman, and all the rest except a juvenile man. Not a single juvenile man of the required height, weight, complexion and temperament was, apparently, to be found in Greater New York. Mr. Giffen got anxious. He made a round of the agencies seven times every day. He almost lost hope. But at last, one glad morning, upon entering a famous exchange, he beheld sitting in an obscure corner his ideal of a juvenile man. The man in the corner was handsome of countenance, lithe of figure, and there was a sparkle in his eye that bespoke wit, enthusiasm, valor, sentiment—in short, every quality that a juvenile man should possess. Smothering a shout of joy, Mr. Giffen entered the private office of the exchange and begged the agent to secure for him, at any cost, the marvelous man in the corner. The agent, chortling over the prospect of a huge fee, stealthily crossed to the door and sent a piercing glance around his hope-shop. "There he is—there!" cried Mr. Giffen. "Tell me his name—his name, I say!" The agent turned mournfully around and said: "I don't know his name. He is the man who has come to fix the telephone."

—

Dr. Mary Walker, the expert on physiognomy and herself the puzzle of physiognomists, has applied to a local manager for an opportunity to show her dramatic talent to the public. Whether she wishes to play masculine or feminine roles is not known, but doubtless she could play either with equal facility. It may be her ambition to wear her customary habiliments and emulate John Drew as a fashion plate, or she may wish to try her art in classic roles. In either case her success as a drawing card would only be second to that of Mrs. Carrie Nation. What an opportunity it would offer for some manager to start these eccentric women upon a joint starring tour in Romeo and Juliet, with Mrs. Nation as the ill-fated Capulet, and Dr. Mary Walker as the dashing Montague! Their opening might take place in the President's Theatre, Canton, O., for surely no house less renowned would be suitable for the undertaking. The rialto awaits with breathless interest further news upon the subject.

—

The stage hands and other prominent citizens of Hartford, Conn., are chuckling over a new indication, displayed in their town, of the eccentricity of Richard Mansfield's genius. In his magnificent production of Henry V it will be remembered that Mr. Mansfield makes his triumphal entry into London Town astride of a great gray street-car horse. In New York such mounts may be easily obtained, but in many of the smaller cities where electric cars are used exclusively the tramway charger has become almost obsolete. Mr. Mansfield knew this condition and guarded himself against disappointment by engaging a horse for the season and providing for its transportation from place to place. When the horse arrived with the company at Hartford he was quartered in a livery stable not far from the theatre, and orders were given to the grooms to escort him to the stage door promptly at ten o'clock in the evening. Shortly after eight a light rain began to fall. Mr. Mansfield heard it pattering on the tin roof of his dressing-room. He became nervous, sent messengers constantly to the door to ascertain if there was any prospect of the storm ceasing, and finally, unable to control his agitation longer, he sent for the property man. The property man approached quakingly.

"It is raining," observed Mr. Mansfield.

"It is," agreed the property man.

"The streets are wet."

"They are."

"Well, sir, that being the case, how do you intend to bring my charger here?"

"Has he no legs, sir?"

"Legs!" roared Mr. Mansfield. "Of course he has legs, but, confound you, sir, he'll get his feet wet!"

"And will that make him ill?" asked the property man, diplomatically anxious.

"It's not that, it's not that," groaned the tragedian. "But it did not rain in London the day that Henry came home. I've got no authority for presenting a horse with wet feet. It will knock my reputation for historical accuracy into a cocked hat. Do something, I pray you, sirrah, to get me out of this dilemma!"

The property man did do something. He did something almost as original as Mr. Mansfield himself usually does. He chartered a dray, prevailed upon the tramway charger to mount it, and thus did King Henry's horse ride from the livery stable to the stage.

This is the story that Hartford is laughing over. But it is whispered that Mr. Mansfield has the laugh on Hartford. The horse that rode upon the dray was the wooden horse that appears in the tableau of the Battle of Agincourt!

—

Harry Ward reports that "Happy Cal" Wagner went to Boulder, Col., a few days ago to attend an Elks' social session. When he had looked over the town, he remarked that Boulder looked a little slow. This aroused the home spirit of the Boulder Elks, and they decided that they would prove to Mr. Wagner's utmost satisfaction that the city was, rather than slow, decidedly rapid.

During the meeting before the social session at the Elk hall two of the members became involved in a realistic altercation. One called another a very dreadful name, and the other replied with violent emphasis, while both drew revolvers. The chairman endeavored to interfere, but before they could be stopped one had fired point blank at the other, and every man in the hall drew a gun. Then, by preconcerted arrangement, the lights were turned out, a hundred blank shots were fired, and the lights were quickly turned on again. "Happy Cal," with a worried expression, was found under the piano in an attitude of prayer, and it was only after he had bought several kegs of liquid exhilaration, and promised that he would never say that Boulder was "slow" again, that he was allowed to resume a standing position.

Married.

BORRUP—ATKINSON.—Doane Borrup and Elma Atkinson, in Jersey City, N. J., April 19.

DAVENPORT—RANKIN.—Harry Davenport and Phyllis Rankin, in London, England, May 2.

DELLINGER—REESE.—E. J. Dellinger and Mayme Reese, on April 27.

DUNKINSON—HOPKINS.—Harry L. Dunkinson and Grace Hopkins, at Waukesha, Wis., March 22.

LIPPART—EVANS.—Charles Lippart and Winifred Evans, in New York city.

LOCKWOOD—WALTERS.—George S. Lockwood and Ollie Walters, at Toledo, O., Jan. 21.

SIDLEY—GRANDISON.—Dr. F. K. Sidley and Olive Grandison, in New York city, April 30.

STERN—WALTERS.—A. P. Stern and Emma M. Walters, at Columbus, O., May 3.

ST. CLAIR—MARTINE.—Harry St. Clair and Mae Martine, at Manchester, N. H., April 30.

THOMAS—ALLEN.—George W. Thomas and Agnes Estelle Allen, in New York city, on April 24.

Died.

BALL.—Mrs. Harry Powles Ball, mother of Vesta Tilley, in London, England, on April 15.

GERMON.—John Germon, at Roosevelt Hospital, New York city, May 5, aged 61 years.

GILBERT.—Frank Gilbert, at Norfolk, Va., May 2, aged 40 years.

MENZELL.—Helene Menzell, in Barcelona, Spain, of consumption.

RAYMOND.—Frances Raymond, by suicide, in New York city, May 5.

RUMMEL.—Franz Rummel, in Berlin, Germany, on May 3, aged 48 years.

WREN.—Oliver W. Wren, at Havre de Grace, Md., April 28, of pneumonia, aged 59 years.

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GEORGE C. HAZELTON, JR., PLAYWRIGHT.

Photo by Aime Dupont, New York.

George C. Hazelton, Jr., has had the unusual good fortune to meet and become almost intimately acquainted with success while still in the days of his youth. The experience is so rare, albeit so madly sought after, that Mr. Hazelton's achievement has doubtless caused him to be regarded with envious eyes by hundreds of dramatists who are obliged, as yet, to be content with "the honor of pursuing." But Mr. Hazelton is a modest victor, and his every rival in the field is glad that he has won.

The story of how Mistress Nell, Mr. Hazelton's play came to Broadway almost unheralded and well nigh friendless, and within a week took a high place of honor among the season's productions, is quite too well known to bear repetition here. The success was so complete and in every way so legitimate that the creator of the drama and Henrietta Crosman, the exponent of its chief character, stepped instantly into public favor. The production marked the "arrival" of the playwright and the star.

The Rialto knows the story well. The scenes, the personages, the excellent qualities and the few shortcomings of the play have been discussed in every haunt of actors in New York. But the author himself is known to very few theatrical folk. Beyond the fact that he is a lawyer the gossips of stageland are in a state of ignorance about him.

A MIRROR man journeyed to Brooklyn, one afternoon last week, to call upon this new and interesting dramatist. After the usual pother with street signs and the customary inquiries of phlegmatic policemen, the reporter reached a tall structure on Columbia Heights, soared skyward in a brisk elevator, and was ushered into a quaintly furnished study whose windows command a view of the bay and the East River from Staten Island to the Brooklyn Bridge. At a large work table sat Mr. Hazelton, a slender, grave-faced young man of about thirty, with a great pile of books in front of him. He was engaged, he explained, in autographing for personal friends some early copies of his novel, "Mistress Nell," founded upon the play, that was recently published by the Scribners. The conversation naturally fell upon the dramatization of novels and the novelization of dramas. Mr. Hazelton talked easily, but always to the point, after the fashion of those who follow the law.

"I have been busy," he said, "and, as you see, I am still busy, with this book. It is no easy task, as I have lately discovered, to make a novel from a play. Of course the story and the dialogue are there in the drama, but the novelizer is called upon to supply to the reader everything that, in the production, the actors, the stage-manager, the scene painter and the costumer supply to the theatregoer. The more one considers what this means the more exacting the work becomes. I fancy that, in a way, the dramatization of a novel might be a simpler matter. But that sort of work does not appeal to me, and I expect never to undertake it. In my opinion the play—the original play—is the thing."

The reporter inquired by what process Mr. Hazelton, the lawyer, became Mr. Hazelton, the dramatist. The author of Mistress Nell smiled. "It is not a very unusual transformation," he said. "The law has given to the stage a number of recruits in times past, and I believe that several actors now prominent in America were educated for the bar. I have always been deeply interested in both professions. The law is my province by birthright. My father practiced for many years in my native town, Roscabel, Wis., and after he was elected to Congress from that State, he took me, in Centennial year, to Washington. There I grew up, received my general education, and studied law. But when I reached the age of eighteen my love of the drama got the better of my legal inclinations. The late Robert G. Ingersoll, who was a greatly beloved friend of my father's, introduced me to Lawrence Barrett, with the result that I was engaged to play boys' roles, young lovers, and unimportant old men with the Booth and Barrett company during its last season on the road. Whatever knowledge I possess of stage-management I owe to Mr. Barrett, whose words of instruction in that direction I treasured with the utmost care. During the next two seasons I was a member of Madame Modjeska's company. Altogether I played about forty roles. I enjoyed the art of the theatre hugely, but the business of the theatre—the physical hardships and the mental worriments—proved too much for my health. Illness compelled me at length to retire permanently from the stage. Upon returning to Washington I resumed my legal studies, was admitted to the bar and practiced in Washington and later on in Philadelphia.

"Although my time was well taken up with legal work—and I must tell you that I was then and am still deeply interested in the law—I began to devote my leisure to playwriting. That field of endeavor had always attracted me, and I think that the work that I had done in the courts and on the stage had all been good schooling for me as a dramatist. The law and stage literature have much in common, and the one great difference is that the dramatist must be impersonal while the lawyer must always be personal. My first venture in playwriting was a drama founded upon the history of Edgar Allen Poe. His name, simply, was used as the title of the play. Creston Clarke produced the drama at the Grand Opera House, Philadelphia, nearly five years ago, and it met with some success. Mr. Clarke gave, in my opinion, a remarkably fine impersonation of the unhappy poet. But the play was far too gloomy, too melancholy for the theatre, and, another thing, the real events that were reproduced are not yet far enough back in the past to furnish dramatic material.

"Since writing the Poe play I have come to believe in brighter, happier themes for dramatic treatment. It seems to me that the stage should be optimistic. The splendidly built plays of the modern German and Scandinavian dramatists do not appeal to me when presented on the stage, because of their relentless pessimism. A simple story, attractively set forth, and characters drawn and acted with the utmost accuracy of detail is, I think, what is needed and wanted in the theatre.

"My second play was Mistress Nell, which, though written several years ago, came into public view only last season. I presume every one connected with the theatre can easily imagine the adventures of the manuscript between the moment of its completion and the moment of its acceptance by Miss Crosman. Mistress Nell made the usual "grand tour" of managers' offices and at length was laid away in a desk drawer and half forgotten. I was certainly not thinking of it, when one day Miss Kauser came into my office down town and asked me if such a play, written by me, was in existence and procurable. I assured her, more or less hastily, that it was—and a few months later it was produced. Miss Crosman had read the play several years before, and, I am very glad to say, had remembered it. The production, of course, meant much to me. I spent a great deal of time in constructing the play, and made a pilgrimage to the haunts of Nell Gwynne in England in order to get in as close touch as possible with the character and her surroundings. I need scarcely say that Miss Crosman's impersonation of my heroine delighted me."

In reply to a question by the reporter as to his plans and projects for the future Mr. Hazelton said: "I shall continue to practice law, with my brother, in New York—and I shall continue to write plays. The two professions work together admirably, it seems to me. After a busy day in the practical land of the law it is a relaxation to turn to the fanciful world of the stage. I have just finished a new play, upon a colonial subject, that Miss Crosman will present next season. I am not in the business of playwriting. I shall write only when I feel like writing. It is most interesting work, under such conditions."

And the reporter agreed that it must be.

LETTERS TO THE EDITOR.

A Suggestion for the Fund.

ADRIAN, MICH., April 26, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Do you think there is in this profession, from the highest to the very humblest, a man or woman so mean as to refuse to contribute 10 cents out of each week's salary received for twenty weeks of each season, to the Actors' Fund of America? I don't think so, and I think you will coincide with me. That being the case, an idea has suggested itself to me whereby the grandest and broadest charity in existence today, the Actors' Fund of America, can get $2 a year from every working member of this profession.

The idea was suggested to me by an experience I had this season with five eligible members of the Eastern Christian company, whom I tried to induce to join the Actors' Society of America. As you are no doubt aware, the initiation fee and first year's dues of the society amount to $9, and $3 a year thereafter. How to get the $9 from each was the question. That question was solved in the simplest manner. I had been singing the praises of the society for several months, urging it as a duty and a good business investment to become a member. One, an eligible member, said to me, "Les, I'll tell you what I'll do: I'll give you $2 now, and each salary day I'll give you one or two or as much as I can spare, until $9 are made up, and then you can send in my application. In that way I won't feel it or miss the money."

Well, I took up the proposition on the spot, credited the gentleman with $2 in my notebook, and before we ended the discussion I had two others started with accounts. To make a long story short, before six weeks were over I had $45 and five new members of the Actors' Society of America. The only trouble it cost me was to keep a simple account of money received, and immediately the $9 was made up to turn it into the society with the applications. Almost invariably the morning after the ghost walked I received a contribution toward the $9. In fact, two paid the $9 in a lump.

Now the idea suggests itself to me, if it is so easy to collect $9 in that manner, how much easier it ought to be to collect $2 in installments of 10 cents out of each week's salary received for twenty weeks. My idea is as follows: Let each company in any way connected with the amusement profession make it a point of honor to select a committee of two, a woman and a man, to act as Actors' Fund correspondents. Surely in each company there can be found two members who have the welfare of the Actors' Fund sufficiently at heart to undertake the duty. Each salary night, or as soon thereafter as convenient, let it be the duty of the committee of two to collect from every member of the company, not a member of the Actors' Fund in good standing, with dues paid up, 10 cents or any sum from 10 cents up to $2.10, the extra 10 cents being for registered letters, each member to be credited with whatever sum he or she may contribute up to $2.10. When the sum of $2.10 is reached the committee can hand over a receipt, and as soon thereafter as convenient forward money and application to the Fund, the Fund to acknowledge receipt of same with a membership card. Of course, members in good standing would be exempt from collections. This committee would serve as a continual reminder of the duty we owe our great charity.

Now there are several contingencies to meet. For instance, a member may leave a company before his or her yearly dues are paid up. Say, for instance, Mr. Brown has paid the committee $1.30. The committee would give him a receipt for $1.30 paid on account of Actors' Fund dues, the sum to be forwarded to the Fund. The Fund credits Mr. Brown with $1.30. Brown joins another company and shows his receipt to the Fund committee of that company. Brown pays 80 cents to the committee, and the committee gives Brown a receipt for that amount and forwards the 80 cents to the Fund; then the Fund forwards a membership card to Brown, and there you are. Brown hasn't missed the $2, but the Fund has it. Its the thousands of dimes that count for the Fund, and Brown will just as soon give a quarter or a half dollar when he's in the mood; often he will say, "Oh, well, here's a quarter or a half dollar—I might as well get this off my mind." All he requires is a gentle reminder. He knows in his heart that he is doing the right thing. My plan is that the committee shall do duty until every member's dues are paid for the year. When this is accomplished the committee's duty is to cease. One member of committee might keep the accounts and correspondence, and the other member might take charge of the money until the membership is paid up, and then turn the money over to the correspondent to forward to the Fund.

I don't think there would be much difficulty in selecting two responsible persons in each company that would feel it a pleasure and a duty to do this work for the Fund's interest. There might be some objection to this idea on the score of too much red tape and confusion, but I think if once the system were put into practical and systematic operation it would soon work, and the Fund would derive an income not lightly to be considered. I submit this idea to you in the hope that you will give it space in THE MIRROR, where it will reach the thousands that have the interests of our grand charity at heart, but are too careless to promote its welfare, and yet will "dig down" to help our brothers or sisters in distress when presented.

Yours respectfully,
ADOLPHE LESTINA.
The Christian company (Eastern).

Injustice of American Criticism.

NEW YORK, April 30, 1901.

To the Editor of The Dramatic Mirror:

SIR.—As a constant theatregoer and as a careful peruser of dramatic criticisms, the writer believes he has discovered injustice in that branch of the literary profession hurtful to both actor and writer alike.

In New York each season there are launched many plays, fully one-half of which are unequivocal failures, from a dramatic viewpoint, and the rest ranging from doubtful successes to partial disasters, excepting those few productions that may be termed artistic.

A play of no literary value is produced with a majority of mediocre players, but there is often one artist of ability in the cast who, because of the general depression consequent upon a performance of low calibre, does not receive the attention from the critics that is his due. This is assuredly an injustice. The critic, disgusted with a part of the performance, in many instances leaves, not only before the final curtain, which is sometimes a necessity upon his part, but before the play has progressed sufficiently for him to be able to judge fairly of any one actor, whose work may be highly meritorious in the latter portion of the play.

Time and again have I visited a play which was a failure as a whole, and yet have seen one actor who played his part not merely creditably but with a high order of talent, and failed to find specific mention of his work in the next day's reviews.

The actor not brought before the public as a success in his particular part is many times in the future not suitably cast, and the stage loses, in consequence, an artist who, had his merit in a certain role been acknowledged, might have developed into a great comedian, a great character actor, or mayhap a great tragedian. In whichever direction his unnoticed talents may have lain.

Another incident of injustice, in my mind, relates to the reviews of revivals. Because a play has had repeated presentations covering a long period of years, the consensus of opinion of dramatic writers seems to be that unless the company contains one or more actors of great note the revival does not merit much, if any, attention upon their part. This is unfair to the actors who take part in these offerings, as it is not unusual to find that of those engaged many of them have never seen the play despite its long service, and their interpretations are to all intents and purposes originations, being in no sense copies of the characterizations of their predecessors. When an actor undertakes a Shakespearean role a keen interest is manifested upon the part of students of the drama at least, and he should receive the same attention when seen in other revivals, as, although the play cannot be of so great moment, yet one can never tell when or where a dramatic genius will be discovered; and the actor should have every conceivable opportunity to exploit his art before competent judges, as otherwise there can be no progression in dramatic endeavor.

The articles upon the popular priced stock companies are also generally inadequate, no attempt at a serious review of the performances in such houses being made except upon rare occasions, and yet it is these companies that offer the one hopeful element in these days of Syndicate commercialism. They do more for the drama in the long run than all the productions of dramatized novels, etc., at two dollars a seat, put together.

Many of these stock companies contain young men and women of talent, who, were they assisted by kindly and judicious criticism, might become the shining lights of another generation, instead of remaining in obscurity, as I believe many now do, through the pernicious effect of inadequate, or too commendatory, attempts at criticism. The American demands his review of last night's play with his coffee in the morning, which exaction prevents the literary excellence and exhaustive dramatic discussion of the reviews indulged in by the critics of other lands, whose work is more deliberate. The system of hurried criticism, harmful as it is, need not preclude justice to every branch of the profession, and the talent that undoubtedly exists may still be fostered, and a future dramatic era of brilliancy and note might thus be insured.

JOHN WILLIAM SCHMIDT.

The British Lion Youls.

NEW YORK, April 26, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Any one who eulogizes the New York police force, as the Matinee Girl did, is a fit candidate for Bloomingdale Asylum. It's a pity that the Matinee Girl didn't consult her dictionary and learn the meaning of "Anglophobia." To imply (or intend to imply) that admiration of the London police force is "Anglomania" is crass ignorance, pure and simple. In England the police and other public officials are the servants of the public. In this "free" land they are its masters. The London policeman is courteous to men and women alike, and he is neat, clean, well drilled and efficient. He doesn't lounge or gossip in doorways nor pound the head of his prisoner to a jelly with his club. Seventy-five per cent. of the New York police force are tough, brutal ruffians.

It's amusing to hear London referred to as "slow" in this little provincial town, where it takes anything from twelve to twenty-four hours to get a letter or telegram delivered; where the absence of street signs and the condition of the sidewalks have been a standing disgrace for years; where the traveling public are treated worse than cattle; where the conductors, waiters and other employes are grossly insolent and incompetent, and where the general condition of things is fifty years behind the public conveniences of London.

Why doesn't the Matinee Girl take a trip to London? She'd learn more in a week than in ten years between Twenty-third and Forty-second Street. Stand at some of the busy crossings in New York of an evening and watch the women dodge the cars and other vehicles while a couple of fat "slobs" of policemen gossip and grin. Stand at similar places in London and see the policemen direct the traffic. The traffic of Broadway or any thoroughfare in this city, compared with that of Fleet Street, Ludgate Hill, Cheapside, Oxford Street, etc., is like that of Oshkosh, Wis., compared with New York. New York never appears bigger than a provincial town to a Londoner, no matter how long he lives here. The cab service here is excellent! It takes you half an hour to find a cab, and then you have to practically buy the whole outfit if you want to ride a few miles. This is a "swift" town, I don't think. I almost forgot to put in a good word for the ambulance surgeons. Oh me! Oh my!!

BRITTON.

A Local Manager's Complaint.

PORTLAND, ORE., April 12, 1901.

To the Editor of the Dramatic Mirror:

SIR.—Eastern theatrical managers many times complain of what seem to them to be unnecessary delays in replies to their letters concerning dates and open time with Western managers of theatres.

I enclose herewith a letter just received from E. J. Carpenter. It is a sample of many others we have received, but not from the same person. This manager writes from nowhere. At any rate there is nothing in his letter telling where he writes from. Neither does he state where we can reach him in reply. Neither does he give any "permanent address." Neither can we find his address or route in THE MIRROR. In these circumstances will it be any wonder why Mr. Carpenter will wonder "Why don't Cordray answer my letter?" The following is the letter in question:

John F. Cordray:

DEAR SIR.—Would it be possible to move our date up to week of 26th if we wish the change? Kindly answer at once, and oblige E. J. CARPENTER.

Please note further that this manager does not even date his letter, so that it might be of use later on, perhaps, in referring to matters contained in it. He also asks if his date can be moved up to week of 26th. We were holding time for one of this manager's companies (For Her Sake) week commencing Sunday, Feb. 2, 1902. A look at the calendar will show that there is a week in Feb., 1902, beginning the 26th. So here we are at sea again, and Mr. Carpenter will probably call us stupid. If Eastern managers of attractions would be more careful, they would not have so much to complain of on the part of Western people.

Yours very truly, JOHN F. CORDRAY.

Unsanitary Dressing Rooms.

PHILADELPHIA, April 19, 1901.

To the Editor of The Dramatic Mirror:

SIR.—In last week's number of your clean and widely read paper I see Tunis F. Dean gives his views as to how much of the sickness of the atrical people is due to unclean, badly ventilated and cheerless dressing-rooms.

A few years ago THE MIRROR, with the aid of traveling professionals, did much to remedy this evil, and actors felt the benefit of the good done. But of late many of the managers of provincial theatres have let the dressing-room become a germ breeder for pneumonia, throat diseases and rheumatism, and the dirt in which we are compelled to mingle is appalling. New England in this respect is much worse than the West, though in some places there it is dreadful. In my late trip through the Eastern States I found some awful places, one in New Britain, Conn., also one in Marlboro, Mass.

The small towns are not alone, for the large cities are often quite as bad. Most of these dressing dens are under the stage, and could be kept clean and fumigated. Some have stone floors, with no vestige of carpet. No judgment is used in placing lights so actors can make up properly, and many have only one light and one glass for several occupants, who are compelled to dress and undress in these death-dealing dens where many an unwary actor gets his fatal disease while in the honest pursuit of his calling.

Let us hope this coming Summer that the managers who intend to renovate their theatres will not bestow all their money and attention on the front of the house, but put at least a broom, water and a paint brush on the dressing-rooms. If they will do this they will get the deep and heartfelt thanks of a large majority of the actors, including the stars, who fare a little better, though not much. Hoping this will be of some help in this matter, I am sincerely yours,

DAVID R. YOUNG.
R. R. Mantell company.

The English Ticket Selling System.

THEATRE ROYAL,
PLYMOUTH, ENGLAND, April 10, 1901.

To the Editor of the Dramatic Mirror:

SIR.—On this side of the water the theatres have a system of selling and taking tickets that I think an admirably perfect one. A description of it may interest American managers, both resident and touring. To begin with, at the booking office there is for each class of tickets a case or box with an opening through which only one ticket is visible at a time. This faces the purchaser. Another opening in the same case is used for holding the exact price of the ticket, the money taker having been supplied with small change before the opening of the early doors. The tickets are numbered and the touring manager takes the number before the doors open, and is permitted to question the money taker at any time of the evening as to the next number ready for issue. It is a scheme that old-timers claim cannot be tampered with. The early doors referred to are generally crowded by those anxious to secure good seats, particularly for pit, pit stalls, gallery and amphitheatre. The good seats cost each early comer an advance of three or six pence on the regular price. There is also half time here, those arriving after a certain period paying a smaller price of admission than the early arrivals. Advance agents are not engaged by the best managers over here, a company's printing being quite safe and always put up in conspicuous shape upon the arrival of the company. In the event of any inquiries being made, for further particulars regarding the above ticket selling system, I will cheerfully furnish them. Faithfully yours,

MYLES MCCARTHY.

IRMA LA PIERRE.

Photo by Gheatgne, New York.

"An exceedingly interesting and sympathetic impersonation is Irma La Pierre's Anna Moore in 'Way Down East.' The part in itself is entirely conventional, and the temptation to play it in the conventionally melodramatic persecuted heroine fashion must be strong. But Miss La Pierre avoids theatricalism and gives the part value and vraisemblance by the unstrained and genuine realism of her method of acting it."—*Baltimore News.*

* * *

CUES.

Nellie Granville having closed her season with Himmelein's Imperial Stock company, is visiting friends in Chicago. She will join the Howard-Dorset company for the Summer and next regular season.

John L. Ashton has made a dramatization of Ouida's novel, "Strathmore." The play is entitled The Way of the World, and will be produced next season.

Deane Borrup and Elma Atkinson, both members of The Price of Peace company, were married in Jersey City April 19.

Frank T. Wallace, this season with Otis Skinner, is directing the outdoor production of As You Like It to be given by students of the University of Chicago on June 14.

Madame Ernestine Schumann-Heink's baggage was attached in Cleveland, O., May 4, in a suit brought by Mrs. N. Coe Stewart for alleged breach of a contract to sing at a concert in Cleveland last year.

Izetta Jewel closed a successful season with the Rowe-King Stock company, at Worcester, Mass., May 4, and has signed with Katherine Rober for her Summer season at the Empire Theatre, Providence, R. I.

Isabelle Evesson's suit against F. Ziegfeld, Jr., for $1,200 for alleged breach of contract, was called for trial in a Philadelphia court last week and postponed.

Henrietta de Lagay, who will have a leading part in Kiralfy's spectacle at the Pan-American Exposition, arrived here from Europe on Sunday.

Marie L. Wilson, of Florodora, is said to have made $750,000 by fortunate stock speculation, and she has resigned from the company to take a trip to Europe.

John Turton, leading juvenile (baritone), at liberty. Address MIRROR. * * *

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Lynn, Mass., May 7, 8, Waltham 9, Chelsea 10.
A BREEZY TIME (Western): Kearney, Neb., May 7, Grand Island 8, Schuyler 9, Fremont 10, Missouri Valley, Ia., 11, Council Bluffs 12.
A COUNTRY MERCHANT (Charles Cowles; Harry W. Levy, mgr.): Westerly, R. I., May 7, Wakefield 8, Wickford 9, Franklin 10, Woonsocket 11, Bridgeport, Conn., 13-15.
A FIXED RACE (Matt L. Berry, mgr.): Chicago, Ill., May 5-11, St. Louis, Mo., 12-18, Chicago, Ill., 19-25.
A MAN FROM THE WEST (James J. Jeffries): Pittsburg, Pa., May 6-11.
A MERRY CHASE (Will F. Gardner, mgr.): Sault Ste. Marie, Mich., May 6, 7, Negaunee 8, Ishpeming 9, Escanaba 10, Iron Mountain, Wis., 11, Ironwood 13, Ashland 14, Wampum 15, New Richmond 16, Hudson 17, Eau Claire 18, Black River Falls 20, Elroy 21, Baraboo 22.
A MILK WHITE FLAG (Dunne and Riley, mgrs.): Mechanicsburg, O., May 7, Massillon 8, Elyria 9, Meadville 10, Johnsonville 11.
A ROMANCE OF COON HOLLOW (Eastern; C. E. Callahan, mgr.): Brooklyn, N. Y., May 6-11.
A ROMANCE OF COON HOLLOW (Western; C. E. Callahan, mgr.): Louisville, Ky., May 5-11.
A STRANGER IN A STRANGE LAND: Wilkes-Barre, Pa., May 7, Reading 8, Bethlehem 9, Allentown 10, Trenton, N. J., 11.
A TRIP TO COONTOWN (Ed W. Cook, mgr.): Philadelphia, Pa., May 6-11.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.
ALLEN, VIOLA (Liebler and Co., mgrs.): Scranton, Pa., May 7, Wilkes-Barre 8, Williamsport 9, Elmira, N. Y., 10, Ithaca 11, Schenectady 13, Troy 14, Holyoke, Mass., 15, Northampton 16, Worcester 17, 18, Norwich, Conn., 20, New Haven 21, 22, Bridgeport 23, Poughkeepsie, N. Y., 25.
AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city, Sept. 1—indefinite.
AN ACTOR'S ROMANCE (H. W. Taylor, mgr.): Philadelphia, Pa., May 6-11, Jersey City, N. J., 13-15.
ARE YOU A MASON: Brooklyn, N. Y.—indefinite.
ARIZONA (Eastern: Kirke La Shelle and F. R. Hamlin, mgrs.): Detroit, Mich., May 5-11, Buffalo, N. Y., 13-18.
ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Dec. 29—indefinite.
AT THE WHITE HORSE TAVERN: New Haven, Conn., April 2—indefinite.
AT VALLEY FORGE: Kansas City, Mo., May 6-11.
BAKER STOCK: Brooklyn, N. Y., April 8—indefinite.
BINGHAM, AMELIA (The Climbers): New York city Jan. 14—indefinite.
BOB WHITE (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., April 15—indefinite.
BROWN'S IN TOWN (Delcher and Hennessy, mgrs.):
CAPTAIN JINKS OF THE HORSE MARINES: New York city Feb. 4—indefinite.
CARL CARLSON (Arthur Donaldson; Moffit and Park, mgrs.): St. Paul, Minn., May 6-11, Minneapolis 13-18.
CLARKE, HARRY CORSON (What Did Tomkins Do): Salt Lake City, U., May 6-12, Ogden 13, Logan 14, Pocatello, Id., 15, Boise City 16, Baker City, Ore., 17, La Grande 18, Walla Walla, Wash., 20, Pendleton, Ore., 21, The Dalles 22, Salem 24.
COLLIER, WILLIAM (W. G. Smith, mgr.): New York city Feb. 11—indefinite.
COLUMBIA STOCK (Ed C. Stewart, mgr.): Mt. Vernon, Ill., May 6-11.
COLUMBUS STOCK (Bonelli and Stahl; W. E. Butterfield, mgr.): Columbus, O., March 25—indefinite.
CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Slatington, Pa., May 6-8, Williamstown 9-11, Middletown 13-15, Hanover 16-18.
CRANE, WM. H. (David Harum): Oswego, N. Y., May 7, Watertown 8, Utica 9-11.
CUMMINGS STOCK: Los Angeles, Cal., April 22-May 31.
DE TOURNEY (Edw. A. Hinebaugh, mgr.): Spencer, Ia., May 8, 9, Estherville 13, 14.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.
DOWNING, ROBERT: San Francisco, Cal., April 22—indefinite.
DOWN ON THE FARM (Charles Manley; Dan Emerson, mgr.): Woodstown, N. J., May 7, Clayton 8, Camden 9-11, Red Bank 13, Boonton 14.
EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.
FABIO ROMANI (Alden Benedict's): J. B. Murray, mgr.): Charleston, Ill., May 7, Paris 8, Anderson, Ind., 9, Union City 10, Marion, O., 11, Cleveland 13-18.
FAUST (Porter J. White): Salem, Pa., May 7, Medina 8, Norwalk 9, Belleville 10.
FAUST (Hubert Labadie; Huse N. Morgan, mgr.): Crete, Neb., May 7, Exeter 8, Geneva 9, Seward 10.
FAUST (Griffith): Ashland, Mich., May 7, Houghton 8, Calumet 9.
FISKE, MRS. (Chas. F. Power, mgr.): Saratoga, N. Y., May 6, Cohoes 7, Gloversville 8, Rome 9, Syracuse 10, 11.
FOREPAUGH STOCK (Mrs. John Forepaugh, mgr.): Philadelphia, Pa., March 1—indefinite.
FRAWLEY, T. DANIEL: Seattle, Wash., April 7—indefinite.
FRENCH MAID: Merrill, Wis., May 13.
FROM SCOTLAND YARD: Washington, D. C., May 6-11, Philadelphia, Pa., 13-18.
GARRICK STOCK (Frank P. Murtha, mgr.): Providence, R. I., April 22—indefinite.
GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Brooklyn, N. Y., April 29-May 11, Newark, N. J., 13-18.
GOULD, HOWARD (Wallace Munro, mgr.): South Bend, Ind., May 7, Goshen 8, Fostoria, O., 9, Tiffin 10, Mansfield 11.
HADLEY STOCK: Milwaukee, Wis., April 22—indefinite.
HALL, DON C.: Lyons, Neb., May 6, 7, Oakland 8, 9, Tekamah 10, 11, Blair, 13, 14.
HARE, JOHN: Chicago, Ill., March 11—indefinite.
HASWIN, CARL A. (The Silver King Co.; W. H. Oviatt, mgr.): Cleveland, O., May 6-11, Pittsburg, Pa., 13-18.
HEART AND SWORD (Seamond's: W. J. Terpenny, mgr.): Des Moines, Ia., May 7, 8, St. Joseph 9-11.
HELD, ANNA (Papa's Wife; F. Ziegfeld, mgr.): New York city May 6-11, Kalamazoo, Mich., 30.
HOLLAND, MILDRED: Allentown, Pa., May 7, Meriden, Conn., 8, New Haven 9, Bridgeport 10, Waterbury 11.
HUMAN SPIDERS: Boston, Mass., April 15—indefinite.
HUMPTY DUMPTY (Ravel's; J. H. Bucke, mgr.): Digby, N. S., May 7, Windsor 8, Halifax 9-11, Lunenburg, Mass., 13, Bridgewater 14, Middleton 15, Annapolis 16, Yarmouth 17, Kentville 18.
IN A BALCONY (Skinner, Robson and Le Moyne): New York city May 6, Providence, R. I., 8, Boston 9, 10, Philadelphia, Pa., 14, Baltimore, Md., 15, Richmond, Va., 17, Norfolk 18, Cleveland, O., 21, Detroit, Mich., 22, Toledo, O., 23, Indianapolis, Ind., 24, St. Louis, Mo., 25.
IRWIN, MAY (H. B. Sire, mgr.): Cedar Rapids, Ia., May 9, Indianapolis, Ind., 14.
JEFFERSON, JOSEPH: Boston, Mass., May 6-11.
JEFFERSON, THOMAS: Newark, N. J., May 6-11.
LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.
LOVERS' LANE (W. A. Brady, mgr.): New York city Feb. 6—indefinite.
MALONEY'S WEDDING (Jas. L. McCabe; Jos. Pilgrim, mgr.): Black River Falls, Wis., May 7, Neillville 8, Eau Claire 9, Chippewa Falls 10, Milwaukee 12-18, Merrill 20.
MANHATTAN STOCK: Portland, Me., April 22—indefinite.
MANNERING, MARY (Frank McKee, mgr.): Chicago, Ill., May 6-11.
MANN, LOUIS AND CLARA LIPMAN: Brooklyn, N. Y., May 6-11.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): Indianapolis, Ind., May 8.
MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Jan. 14—indefinite.
MELVILLE, ROSE (Sis Hopkins; J. R. Stirling): Dayton, O., May 6-8, Urbana 9, Massillon 10, Canton 11, Youngstown 13, Uhrichsville 14, Bellaire 15, Wheeling, W. Va., 16, Uniontown, Pa., 17, Washington 18, Johnstown 20, Tyrone 21, Altoona 22, Wilkes-Barre 23, Scranton 24, Utica 25.
MIDNIGHT IN CHINATOWN: Coshocton, O., May 8.
MY FRIEND FROM INDIA: York, Pa., May 7, Lancaster 8, Harrisburg 10, Lebanon 11, Baltimore, Md., 13.
NATHAN HALE (W. M. Wilkinson, mgr.): Portland, Ore., May 6-8, Tacoma, Wash., 9, Seattle 10-12, North Yakima 13, Walla Walla 14, Spokane 15, 16, Missoula 17, Anaconda 18, Butte, Mont., 19, 20, Great Falls 21, Helena 22, Travel 23, Fargo, N. D., 24, 25.
NEILL, JAMES: San Francisco, Cal., April 7-June 28.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Jan. 7—indefinite.
ON THE STROKE [illegible] (Whitaker and Lawrence, mgrs.): Waterbury, Conn., May 6-8, Bridgeport 9-11.
PARRY AND PRESSLY: Alden, Ia., May 7.
PAYTON CORSE STOCK: Brooklyn, N. Y., March 25—indefinite.
ROYAL LILLIPUTIANS (Gus Hill; Thomas R. Henry, mgr.): New York city May 13-18.
RUSSELL, ANNIE: Boston, Mass., April 22-May 13.
SAG HARBOR (James A. Herne's): San Francisco, Cal., May 6-13, Los Angeles 20-22, San Diego 23, 24, Fresno 27.
SHANNON, HARRY: Sheboygan, Wis., May 5-6, Appleton 13-18.
SI PLUNKETT (Bob Mack, mgr.): Northfield, Minn., May 7, Hastings 8, Red Wing 9, Winona 10, La Crosse, Wis., 11.
SPOONER STOCK (Landers Stevens, prop. and mgr.): Brooklyn, N. Y.—indefinite.
SULLY, DANIEL: Des Moines, Ia., May 7, Keokuk 9, Burlington 10, Muscatine 11, Davenport 12.
TENNESSEE'S PARDNER (Arthur C. Aiston, prop. and mgr.): Buffalo, N. Y., May 6-11.
TEN NIGHTS IN A BAR ROOM: Lake City, Ia., May 7.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., April 29—indefinite.
THE COUNTY FAIR (Neil Burgess): Denver, Col., May 5-11, Greeley 13, Cheyenne, Wyo., 14, Lincoln, Neb., 16, Omaha 17, 18.
THE COUNTRY MERCHANT (Harry Lacy, mgr.): Westerly, R. I., May 7, Wakefield 8, Wickford 9, Franklyn, Mass., 10, Woonsocket, R. I., 11.
THE DAIRY FARM (Eastern; Jas. H. Wallick's): Philadelphia, Pa., April 8—indefinite.
THE FLAMING ARROW (Go-Won-Go Mohawk): Calumet, Mich., May 11.
THE GIRL FROM CHILI: Milwaukee, Wis., May 6-11.
THE LASH OF A WHIP (Chas. Frohman, mgr.): New York city Feb. 25—indefinite.
THE MAN FROM MEXICO (Walter E. Perkins; Will O. Wheeler, mgr.): Galt, Can., May 7, Brantford 8, St. Catharines 9, Hamilton 10, 11.
THE MERCHANT OF VENICE (N. C. Goodwin and Maxine Elliott): Rochester, N. Y., May 7, Buffalo 8, Chicago, Ill., 9-11, St. Louis, Mo., 13, Louisville, Ky., 14, Indianapolis, Ind., 15, Cincinnati, O., 16, Columbus 17, Cleveland 18, Pittsburg, Pa., 20, Washington 21, Baltimore, Md., 22, Philadelphia, Pa., 23.
THE PIKE THEATRE (D. H. Hunt, mgr.): Detroit, Mich., April 14-June 28.
THE PRICE OF PEACE (Jacob Litt, mgr.): New York city March 18-May 11.
THE PRISONER OF ZENDA (Munro and Sage): Marion, O., May 7, Urbana 8, Newark 9, Parkersburg, W. Va., 10, Marietta, O., 11, Wheeling, W. Va., 13.
THE PRISONER OF ZENDA (Shipman Brothers, mgrs.): Meriden, Conn., May 6, 7, Norwich 8, 9, New London 10, 11, Waterbury 13-15, Fall River, Mass., 17, 18, Worcester 20-26.
THE ROYAL BOX (Andrew Robson; Edward L. Bloom, mgr.): No. Adams, Mass., May 7, Pittsfield 8, Holyoke 9, Waterbury, Conn., 10, Hartford 11.
THE SILVER KING: Cleveland, O., May 6-11.
THE SPAN OF LIFE: Altoona, Pa., May 6-11, Montreal, Can., 13-18.
THE STAR BOARDER (L. J. Malone, mgr.): Sumpter, Ore., May 7, Wesser, Id., 8, Caldwell 9, Pendleton, Ore., 10, Walla Walla, Wash., 11, Colfax, Id., 13, Moscow 14, Spokane, Wash., 15, Missoula, Mont., 16, Helena 17, Butte 18.
THE TELEPHONE GIRL: Duluth, Minn., May 11.
THE VILLAGE PARSON: St. Paul, Minn., May 5-11, Minneapolis 12-18.
THREE MARRIED MEN (Mozark and Schilling, mgrs.): Raleigh, N. C., May 6, 7, Selma 8, 9, Goldsboro 10, 11.
TO HAVE AND TO HOLD (Chas. Frohman, mgr.): Cleveland, O., May 6-11.
TOOLE, J. E. (J. Boyd Dexter, mgr.): Chicago, Ill., May 5-11.
TUCKER, ETHEL (F. Sumpter Smith, mgr.): San Antonio, Tex., April 14—indefinite.
UNCLE TOM (Perry and Pressly's): Iowa Falls, Ia., May 9, Hubbard 10, New Providence 11, Union 13, Conrad 14, Gladbrook 15.
UNCLE TOM'S CABIN (W. S. Draper's): Mt. Clair, N. J., May 7, Little Falls 8, Bloomfield 9, Rutherford 10, White Plains, N. Y., 11.
UNCLE TOM'S CABIN (Stetson's: Wm. Kibbe, mgr.): Woodstock, Can., May 7, Stratford 8, Barrie 9, Orillia 10, Lindsay 11, Peterboro 13, Bellville 14, Picton 15, Napanee 16, Kingston 17, Brockville 18, Cornwall 20, Valleyfield 21, St. Johns 22, Farnham 23.
UNDER TWO FLAGS (Blanche Bates): New York city Jan. 28—indefinite.
VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.
VERNON, BENJAMIN B.: Oyster Bay, L. I., May 7, Huntington 8, Northport 9, Port Jefferson 10, Riverhead 11, Greenport 13, Sag Harbor 14, East Hampton 15, Southampton 16, Patchogue 17, Bay Shore 18.
WALTERS, JULE (Side Tracked): Alpena, Mich., May 7.
WARD AND VOKES: Chicago, Ill., April 28-May 11.
'WAY DOWN EAST (Geo. A. Blumenthal, mgr.): Harrisburg, Pa., May 7, York 8, Carlisle 9, Shenandoah 10, Carbondale 11.
WHITESIDE, WALKER (Shipman Bros., mgrs.): Paris, Ky., 7, Maysville 8, Piqua, O., 9, Troy 10, Dayton 11, Chillicothe 13, Portsmouth 14, Marietta 15, New Philadelphia 16, Wheeling, W. Va., 17, Morgantown 18, Uniontown, Pa., 20, Altoona 21.
WILLARD, E. S.: Detroit, Mich., May 6-11, Toronto, Can., 13-25.
WILSON, AL. H. (Yale and Ellis, props.): Oshkosh, Wis., May 8, Fond du Lac 9, Madison 10, Janesville 11.
YORK STATE FOLKS (Arthur Sidman; Fred E. Wright, mgr.): Hartford, Conn., May 6, 7, Providence, R. I., 9-11.

REPERTOIRE COMPANIES.

ARNOLD STOCK (J. F. Arnold, mgr.): Cairo, Ill., May 6-11, Owensboro, Ky., 13-18, Maysville 20-25.
AUBREY STOCK (Eastern; Mittenthal Bros): Lawrence, Mass., May 6-11.
AUBREY STOCK (Southern; Mittenthal Bros., mgrs.): Kansas City, Mo., April 21—indefinite.
BITTNER STOCK: Spokane, Wash., April 15—indefinite.
BRAUNIG DRAMATIC: Topeka, Kan., May 6-11.
BROADWAY THEATRE STOCK (Eugene Bryant, mgr.): Bristol, Conn., May 6-11, Torrington 13-18.
BOSTON COMEDY (H. Price Webber): Cowensville, Pa., May 6, 7, Frelinghburg 8-15, Bedford 16-22, Starbridge 23-30.
CASTLE SQUARE COMEDY (Arthur Evans, mgr.): Bath, Me., May 6-11, Waterville 13-15.
CHESTER, ALMA (Alma Chester, mgr.): Hoosick Falls, N. Y., May 6-8, Johnstown 9-11, Cohoes 13-18.
CHESTER, BISHOP (John W. Nedron, mgr.): Loraine, O., May 6-11, Sandusky 13-18.
CHOATE, HARRY: Henry, Ill., May 6-11.
COHAN, GUS, COMEDY: Oil City, Pa., May 6-8, Sharon 9-11.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Elizabeth, N. J., May 6-11, Putnam 20-25.
CRESCENT STOCK (Simkins and Hewlette, mgrs.): Atlanta, Ga., April 15—indefinite.
CURTISS COMEDY: Texarkana, Tex., May 5-11, Hot Springs, Ark., 13-18; Little Rock 20-25.
CUTTER THEATRE: Edgar, Neb., May 6-11.
DALRYMPLE COMEDY: Galesburg, Ill., May 20-25.
DAVIDSON STOCK: Oshkosh, Wis., May 5-12, Fond du Lac 13-18, Sheboygan 19-26.
D'ORMOND-FULLER: Key West, Fla., April 1—indefinite.
FERRIS COMEDIANS (Dick Ferris, prop.; Chas. A. White, mgr.): Indianapolis, Ind., May 6-11, Joliet, Ill., 13-18, Madison, Wis., 20-25.
FERRIS STOCK: Omaha, Neb., May 26—indefinite.
FRANKLIN STOCK (A. A. Jack, mgr.): Minden City, Mich., May 6, 7, Deckerville 8, 9, Carsonville 10, 11, Caswell 13, 14, Yale 15, 16, Brown City 17, 18, North Branch 20, 21.
GORMAND AND FORD STOCK: Shelburn Falls, Mass., May 6-11.
HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Manchester, N. H., May 6-11, Lynn, Mass., 13-18.
HAYWARD GRACE: Lincoln, Neb., May 6-11, St. Joseph, Mo., 13-18.
HERMANN STOCK: Moncton, N. B., May 6-11, St. John 13-18.
HIMMELEIN'S IMPERIAL STOCK: Niagara Falls, N. Y., April 29—indefinite.
HOLDEN BROS.' COMEDY: Indianapolis, Ind., May 13-18.
HOLMAN DRAMATIC: Indianapolis, Ind., May 13-18.
HOWARD-DORSET: Ft. Dodge, Ia., May 6-11.
HUNTLEY-JACKSON (Willis F. Jackson, mgr.): Wilkes-Barre, Pa., May 6-11, Scranton 13-18, Elmira, N. Y., 20-25.
IMPERIAL STOCK: St. Louis, Mo., Feb. 1—indefinite.
JOSSEY STOCK (Hal Lawrence, mgr.): Tucson, Ariz., May 7, Phoenix 8, Mesa City 9, Congress 10, Prescott 12-18, Jerome 20, Williams 21-22, Winslow 23, Gallup, N. Y., 24, 25.
KEMBLE COMEDY (Gus Kemble, mgr.): Monon, Ind., May 6-11.
KING DRAMATIC (No. 2; Nathan Appell, mgr.): Worcester, Mass., May 6-11, Utica, N. Y., 13-25.
KLARK SCOVILLE (H. B. Klark, mgr.): Middleboro, Mass., May 6-11, Plymouth 13-18.
KLARK SCOVILLE (Nep Scoville, mgr.): Canandaigua, N. Y., May 6-11, Newark 13-18, Lyons 20-25.
MACAULEY AND PATTON: Scranton, Pa., May 6-11.
MARKS BROS. (No. 1; Tom Marks, mgr.): Owen Sound, Can., May 6-11.
MORRISON COMEDY: New Bradford, Mass., May 6-11.
MYERS, IRENE (Will H. Myers, mgr.): Newburgh, N. Y., May 6-11, Binghamton 13-20.
NYE AND CONNOR: Mauston, Wis., May 6-11.
PAYTON CORSE COMEDY: Jersey City, N. J., April 29-May 18.
PAYTON CORSE STOCK (David J. Ramage, mgr.): Brooklyn, N. Y., May 6-11, Newark, N. J., 13-18, Brooklyn, N. Y., 20-25.
PRINGLE'S IDEALS: Deadwood, S. D., May 5-11.
RILEY-BURTON STOCK (W. H. Riley, mgr.): Crawfordsville, Ind., May 6-11.
RUBLE THEATRE (C. S. Ruble, mgr.): Phoenix, Ariz., May 6-11, Prescott 13-18.
RYAN, DANIEL R. (W. S. Bates, mgr.): Newport, R. I., May 6-11, Albany, N. Y., 13-18, Hartford, Conn., 20-25.

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KANSAS CITY. MISSOURI.

SAWTELLE, JESSIE (J. Al. Sawtelle, mgr.): Easton, Pa., May 6-11, Camden, N. J., 13-25.
SCHILLER STOCK (E. A. Schiller, mgr.): Paterson, N. J., May 6-11.
SOUTHERN STOCK: Nebraska City, Neb., May 5-11, Horton, Kan., 12-18, Atchison—indefinite.
SPOONER DRAMATIC (F. G. and Allie W.; Dick Harrison, mgr.): Ossining, N. Y., May 6-11, Peekskill 13-18.
THE GRACE HAYWARD: Lincoln, Neb., May 6-11.
VAN DYKE AND EATON: Bellaire, O., May 6-11, Clarksburg, W. Va., 13-18.
VINTON, MYRTLE: Washburn, Wis., May 6-8.
WAITE'S COMEDY (R. B. Simmonds, mgr.): New York city May 6—indefinite.
WALTER, LESTER, STOCK (C. Lester Walter, mgr.): Mauch Chunk, Pa., May 6-11, Renovo 13-18, Williamsport 20-25.
WIEDEMANN'S BIG SHOW (Willis Bass, mgr.): Santa Cruz, Cal., May 6-12, Hollister 13-19, Watsonville 20-27.

OPERA AND EXTRAVAGANZA.

BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Baltimore, Md., May 6-11.
BOSTON LYRIC: Baltimore, Md., April 29-May 18.
CASINO GIRL: New York city April 29—indefinite.
CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.
CASTLE SQUARE: Milwaukee, Wis., April 8-May 27.
COLUMBIA (Chas. N. Holmes, mgr.): Cumberland, Md., May 6-11, Carlisle, Pa., 13-18, Lebanon 20-25.
EMPIRE OPERA (George A. Blumenthal, mgr.): Albany, N. Y., May 20—indefinite.
FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.
FOXY QUILLER (Klaw and Erlanger, mgrs.): Springfield, Mass., May 9.
HERALD SQUARE OPERA (Nelson and Kintzing, props.): New York city—indefinite.
MY LADY: Brooklyn, N. Y., May 6-11.
PRIMA DONNA (A. H. Chamberlyn, mgr.): New York city April 29—indefinite.
PRINCESS CHIC: Hamilton, Can., April 8.
ROBINSON (Frank V. French, mgr.): Concord, N. H., May 6-11, Claremont 13-18.
SAN TOY: New York city March 4—indefinite.
STANTON, JOSEPHINE: Honolulu, April 24-May 22.
THE BOSTONIANS: Manchester, N. H., May 7, Portland, Me., 8, 9, Augusta 10, Bangor 11.
THE BURGOMASTER (Eastern): Philadelphia, Pa., April 22—indefinite.
WILSON, FRANCIS: Boston, Mass., May 6-11.

VARIETY.

BIG SENSATION (Matt J. Flynn, mgr.): Cincinnati, O., May 6-11.
BROADWAY BURLESQUERS: Philadelphia, Pa., May 6-11.
CITY CLUB (Clark Ball, mgr.): St. Paul, Minn., May 6-11.
DAINTY PAREE (Jos. H. Barnes, mgr.): Bridgeport, Conn., May 6-9.
FADS AND FOLLIES: New York city May 6-11.
FRENCH BEAUTIES: New York city May 6-11.
JACK'S, SAM T. (Mabel Hazelton, mgr.): St. Louis, Mo., May 6-11.
KNICKERBOCKERS (Louis Roble, mgr.): Cleveland, O., May 6-11.
PARISIAN WIDOWS (L. Lawrence Weber, mgr.): Philadelphia, Pa., May 6-11.
ROSE HILL FOLLY (J. Herbert Mack, mgr.): Chicago, Ill., May 6-11.
ROYAL BURLESQUERS: Paterson, N. J., May 6-11.
SOCIAL MAIDS: Baltimore, Md., May 6-11.
UTOPIANS (T. W. Dinkins): Louisville, Ky., May 6-11.
VAGABOND BURLESQUERS: Providence, R. I., May 6-11.
VAUDEVILLE STARS: Akron, O., May 6-11.
VICTORIA BURLESQUERS: Milwaukee, Wis., May 6-11.
WEBER AND FIELD'S STOCK (Weber and Fields, mgrs.): Philadelphia, Pa., May 6-11, Chicago, Ill., 13-25.

MINSTRELS.

HARRISON BROTHERS: Princeton, Ind., May 7, Vincennes 8.
RUSCO AND HOLLAND'S MINSTRELS: Marceline, Mo., May 7.
VOGEL AND DEMING'S MINSTRELS (John A. Vogel, mgr.): Lancaster, Pa., May 7, Columbia 8, York 9, Hanover 10, Hagerstown, Md., 11.

CIRCUSES.

BARNUM AND BAILEY: Beker Gaber, Hungary, May 7, Mezo Tur 8, Karczag 9, Nagyvarad 10, Debreczan 11, 12, Nyiregyhaza 13, Kassa 14, Miskolez 15, Eger 16, Szolnok 17, Keeskemet 18, 19, Felegyhaza 20, Czegled 21, Gyor 22, Poszony 23, 24, Sopron 25.
BUFFALO BILL'S WILD WEST (Nat Salisbury, mgr.): Buffalo, N. Y.—indefinite.
FLY, G. S., ANIMAL SHOW: Iuka, Ill., May 7, Xenia, O., 8, Flora 9, Louisville, Ky., 10.
GENTRY BROS.' DOG AND PONY SHOW: Muncie, Ind., May 7, Hartford City 8, Marion 9, Wabash 10, Peru 11, Lafayette 13, Frankford 14, Logansport 15.
MAIN, WALTER: Franklyn, Pa., May 7.
PUBILLONES: Havana, Cuba, March 11—indefinite.
RINGLING BROS.: Baltimore, Md., May 8, 9, Chester, Pa., 10, Bethlehem 11.

MISCELLANEOUS.

ASCOTT-CAM TRIO: Bedford, Ind., May 7.
BROOKE MARINE BAND: New Orleans, La., April 29-June 23.
CANADIAN JUBILEE: St. John, N. B., May 6, 7, Sussex 8, Hampton 9, Fredonia 10, 11.
FLINTS, THE: Danville, Ill., May 6-11, Bloomington 13-18.
HART (Hypnotist): Edenton, N. C., May 15-18, Elizabeth City, 22-25.
HERMANN, LEON: Plattsburg, N. Y., May 7, Ticonderoga 8, Saratoga 9, Troy 10, 11, New York city 13-18.
KNOLL AND McNEIL CONCERT: Cambridge Springs, Pa., May 8, Erie 9, Conneautville 10.
KELLAR (Magician): Erie, Pa., May 7, Warren 8, Dunkirk, N. Y., 9, Rochester 10, 11, Syracuse 13, Oswego 14, Canastota 15, Herkimer 16, Johnstown 17, Schenectady 18.
KILTIES' BAND (T. P. J. Power, mgr.): Belleville, Can., April 1—indefinite.
MICKLES, MAY: Jackson Hill, Ind., May 7.
PERKINS, ELI: Springfield, Mo., May 18, Ava, Ill., 20, St. Louis, Mo., 21.
PERRY AND PRESSLEY: Alden, Ia., May 7.
QUINCUPLEXAL (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.
SEVENGALA (Walter C. Mack, mgr.): Philadelphia, Pa., May 6-11, Atlantic City, N. J., 13-18.
SOUSA'S BAND: Sharon, Pa., May 7, Cleveland, O., 8, Lima 9, Chicago, Ill., 10-12, Manistee, Mich., 13, Muskegon 14, Lansing 15, Port Huron 16, Guelph, Can., 17, Toronto 18, Buffalo, N. Y., 19, Bradford, Pa., 20, Du Bois 21, Pittsburg 22, Altoona 23, Lancaster 24.
SVINGALI, PROF. AND MME.: Welland, Can., May 6-11.

(Received too late for classification.)

AUBREY STOCK (Mittenthal Bros., mgrs.): Brooklyn, N. Y., May 13—indefinite.
AUBREY STOCK (Mittenthal Bros., mgrs.): Jersey City, N. J., May 20—indefinite.
AUBREY STOCK (Mittenthal Bros., mgrs.): Worcester, Mass., May 20—indefinite.
A DEVIL'S LANE (Jas. F. Green, mgr.): Benton Harbor, Mich., May 14, Muskegon 15, Ludington 16, Manistee 17, Traverse City 18.

DE VONDE, CHESTER (Phil. Levy, mgr.): Poughkeepsie, N. Y., May 6-11, Norwich, Conn., 13-18.
EMPIRE COMEDY ([illegible] Gordon; Charles E. Morse, mgr.): [illegible], Mich., May 6-18, Altona 20-25.
HUMPTY DUMPTY (Dickson and Mustard's): Lebanon, Pa., May 7, Tyrone 8, Johnstown 9-11, Altoona 13, 14, [illegible] 15, 16.
LITTLE [illegible] (Fred Robbins, mgr.): Marshfield, Wis., May 10, Wausau 11, Merrill [illegible], Tomahawk 14, Rhinelander 15, Antigo 16.
[illegible] HENRY: Denver, Col., May [illegible], Salt Lake, U., [illegible], 14.
MANTELL, ROBERT ([illegible], mgr.): Toronto, Can., May 6-11.
PERRY AND PRESSLEY ([illegible]): Iowa Falls, Ia., May 9, [illegible] Providence 11, Union 13, [illegible] 14.
[illegible]: [illegible] 14.
[illegible] (mgr.): [illegible], May 12-19, [illegible]—indefinite.

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TELEGRAPHIC NEWS

CHICAGO.

New Plays by the Lakeside—An Epidemic of Uncle Toms—Jests and Jottings.

(Special to The Mirror.)

CHICAGO, May 6.

We have two new plays offered at the leading down-town theatres this week, also a new interpretation of Shakespeare—Mary Mannering in Janice Meredith, Daniel Sully in The Parish Priest, and N. C. Goodwin and Maxine Elliott in The Merchant of Venice. At Powers' last Saturday E. S. Willard closed a deservedly successful engagement of a month, and the house will remain closed until Thursday evening, when the Goodwin-Elliott aggregation will come for three nights and a matinee. The advance sale of seats has been enormous. Next week Powers' will inaugurate a Summer run of Are You a Mason.

The prospects here are excellent for an Uncle Tom war of large dimensions. One Uncle Tom Show—Al. W. Martin's—started in yesterday at the Alhambra, and this afternoon Jay Rial, manager of the Haymarket and an old hand at the Tom business, put on the play in spectacular fashion at the West Side house for a run, with Edwin Travers, Louette Babcock, and Alice Lewis in the cast. Next week the Martin outfit will move over on the West Side to try conclusions with the Rial show, and along about May 27 Manager Brady will bring his big Uncle Tom cast from New York to the Auditorium for three weeks. If the Castle Square company would only sing it we would be all right. Meantime there is great rejoicing over the Uncle Tom prospects among Chicago's rag-time colored population, and the fascinating game of craps may be dramatized.

Louis Mann and Clara Lipman were followed at the Illinois to-night by Mary Mannering in Janice Meredith. She is supported by Robert Brouet, A. S. Lipman, Burr McIntosh, George Backus, and other popular players, and will be with us for a month, after which the Illinois will have The Casino Girl for a Summer run.

Some vandal entered Ed Morgan's dressing-room at McVicker's one night last week and stole all of his John Storm wardrobe, also a valuable diamond ring. (The diamond robbery is on the square, because Morgan is too well known to be obliged to have diamonds stolen.) Edward had to "fake" a wardrobe for one night. Meantime The Christian is filling McVicker's and we have but an indefinite underline of Lovers' Lane.

Frank Moynihan, "the Irish policeman," who has been out all season with Knobs o' Tennessee, was resting here last week, and on his way home one night was thrown from a street car and sustained a compound fracture of his left wrist that will lay him up for the Summer. (Actors who think themselves in hard luck may draw a moral from this.)

At the Grand Opera House last night Daniel Sully followed Primrose and Dockstader, presenting The Parish Priest, which was well received. He will be succeeded next week by Weber and Fields for a fortnight, and the orders already in point to a record breaking business. Their old associate, Sam Bernard, who will be with them again next season, will appear here in vaudeville during their stay.

The Spring season of the Castle Square Opera company has but two weeks to run at the Studebaker. To-night The Pirates of Penzance was followed by Tar and the Tartar, and the farewell week will be given over to El Capitan. Then a Summer season of opera will be given, with King Dodo and a special company.

If the Brady, Rial, and Martin Uncle Tom bunches give simultaneous street parades here this month I look for trouble. Three Uncle Toms, six Evas, and forty-two bloodhounds can never mix.

Mr. Sousa—neither Herr, Sig. nor Mons.—will bring his band to the Auditorium for four concerts next Friday, Saturday and Sunday evenings and Saturday afternoon, and I venture to predict that his Sunday night concert will break the Auditorium record at the prices.

The headliners at the local vaudeville houses this week are Cressy and Dayne and Al. Leach at the Chicago Opera House, Pete Baker and the Davenport Brothers at Hopkins', and Tom Nawn and Banks and Winona Winter at the Olympic.

Ward and Vokes played to the capacity of the Great Northern all last week with their new farce, The Head Waiters, and will remain there until next Saturday evening, after which Archie Boyd will be seen in The Village Postmaster for a run.

J. A. Fraser, Jr.'s, version of Sherlock Holmes' adventures was put on by the Hopkins Stock company yesterday afternoon. Mr. Fraser, by the way, lost his suit in the United States Court for royalties on The Little Minister. Lillian Mortimer, the ingenue of the Hopkins organization, will enjoy a testimonial May 28.

The Woman in Black is the attraction this week over at the Bijou, and at the Yiddish Theatre, now rechristened Glickman's, Leah, Hamlet, and other heavy productions will be put on.

At the Academy of Music yesterday we had the first Chicago production of a new play, called A Fixed Race. Manager Matt L. Berry is exploiting it, while the star is clever Lottie Williams Salter. Her mother Nellie Maskell, a popular favorite here in the old days, is in the company. Berry has a one-sheet that reads: "All the World Loves a Winner. A Fixed Race with a Tod Sloan Finish." Some one told Tod Sloan's sister, Blanche, about it, and the fair little athlete got a horsewhip and started after Matt. He explained the one-sheet before she got started. She said no one could say Tod had ever fixed a race. Mr. Berry goes with the Pain fireworks spectacles again this Summer.

My Friend from India is the play offered this week by the Dearborn Stock company.

A very good likeness of Manager J. M. Ward, of the Alhambra, was printed in the *News* last Saturday as "Uncle Tom" Milt G. Barlow.

C. D. McCaull is here to arrange for Manager Brady's big revival of Uncle Tom's Cabin at the Auditorium on May 27.

Madame Schumann-Heink, of the Grau forces, gave a successful song recital this evening in University Hall.

Manager Murdock will reopen the Masonic Temple Roof-Garden with vaudeville on May 12. Daily matinees will be the rule.

Gus Williams dropped in at my down-town court last week and presented me with an autographed *edition de luxe* of his latest joke book.

Cornelius Gardiner, so long associated with Kirke La Shelle, has taken a position with Hearst's Chicago *American* for the Summer.

I visited the State capital, Springfield, last Tuesday, and in the lobby of the Leland Hotel, among the politicians, I bumped up against Stuart Robson, who had played there the night before.

In the Chicago National Bank the other day I discovered Lew Dockstader in the line at the paying teller's window. The teller was not sure whether he remembered the minstrel or not, and when he hesitated Lew said: "I hope you don't want me to go over and black up to get a check cashed." He got the money, and he has gone to West Baden for a rest.

W. J. Constantine spent last week here, en route to Broadway.

Annie Thomas Gray, a capable actress whose husband died recently and who is in want here, will have a benefit May 17 at the Criterion, with Down Mobile as the attraction.

A colored man who was arrested the other night for stealing a rooster had the nerve, when brought before me in the police court the next morning, to tell me that his name was Ignacio Martinetti. I gave him the limit.

"BIFF" HALL.

BOSTON.

Pop Concerts Mark Season's End—Tech. Boys Sing The Grand Duke—Hub Jottings.

(Special to The Mirror.)

BOSTON, May 6.

Boston's theatrical season is approaching its end very rapidly, as is realized by all when the Pop concerts open. Two houses have their final weeks of the regular season, although one will have a supplementary attraction, but in a month nearly all will be closed, and considerably earlier than usual.

This year the Pops are given in a new place, and the odor of nicotine and the pop of beer corks will invade Symphony Hall. The place itself will serve as an attraction, and the excellent orchestra which opens again under the direction of Max Zach will give varied programmes until the time comes to draw the Four Hundred to the North Shore or to Europe.

Dramatically the most interesting feature of the week is at the Tremont, where Unleavened Bread opens a special engagement of three weeks. Of course it is only natural that there should be a large attendance, for this is the home of Judge Robert Grant, who wrote the novel; but then this is a stronghold of women's clubs and club enthusiasts never can approve of the heroine. However, the cast is an exceedingly strong one, and Elizabeth Tyree, Alice Fischer, and all the others are Boston favorites.

Francis Wilson is back in Boston for one more engagement with The Monks of Malabar, but this time he is at the Museum, and the stay is limited to a single week. Quite a number of changes have been made in the company since last Fall, and they aroused interest. Marie Celeste was the new soubrette in place of Madge Lessing, and starry Luckstone replaced Van Rensselaer Wheeler. Another newcomer was Grace Orr Myers, whose mother, Annie Myers, was a comic opera favorite here only a short time ago.

This is a memorable week for the stock company at the Castle Square, for, with A Night Off as a play, it marks the departure of Lillian Lawrence as leading lady of the company, to which she has been such a credit for the past five seasons. It also marks the return of Mary Sanders, who was one of the original favorites here. Led Astray will be the following attraction, and in that Eva Taylor and Maye Louise Algen will make their first appearances at this house.

Joseph Jefferson's annual engagements are events of the season at the Boston, and although the prices have gone up for the week the great house was packed to-night to see Rip Van Winkle. There will be one performance of The Rivals and one of the double bill Cricket on the Hearth and Lend Me Five Shillings.

Annie Russell in A Royal Family, at the Colonial, is in the last week but one of her engagement.

Lorraine Dreux still continues at the head of the stock company at the Bowdoin Square, where the melodrama of the week is Wicked London. Then Charlotte Hunt will come back as a star to be supported by her former associates and play Dad's Girl.

Williams and Walker are the newcomers of the week at the Park and appear in The Sons of Ham. The reduction in prices has added to the popularity of the house and the engagement promises to have success. The stars are considering an offer to go to London for the season.

Robert Fitzsimmons is back again at the Grand Opera House for a return engagement after his popular hit there earlier in the season in The Honest Blacksmith. This is the last attraction of the year, and then the house will close until the middle of August, when, as usual, the initial play will be Two Little Vagrants. A number of alterations will be made during the Summer.

The Rogers Brothers in Central Park continue at the Bijou.

The Streets of New York is having a revival by the stock company at the Grand.

Now has begun the season of all-star visitations. In a Balcony will be given at two matinees at the Tremont May 8 and 9, with Otis Skinner, Eleanor Robson, and Mrs. Le Moyne. A little later N. C. Goodwin, Maxine Elliott and their company will come to the Colonial with The Merchant of Venice.

Lillian Lawrence's admirers are making every effort to show the favorite leading lady of the Castle Square how keenly they regret her departure. There has been a spontaneous movement for a presentation to her, and a committee, headed by Warren E. Locke, Tremont Building, is now completing the arrangements for a public tribute. Miss Lawrence's popularity is wonderful, and the regular patrons of the house mean that she shall know how they appreciate the valuable work which she has accomplished in the past five seasons.

Joseph Jefferson ends his season here and goes immediately to Buzzard's Bay for the Summer. One of the first features of the sojourn there will be the marriage of William R. Jefferson and Christie MacDonald. The ceremony will not take place May 12, as has been stated, as both bride and groom will be playing with their respective companies until the end of this week. The knot may be tied May 13 or 14, but the date is not yet fixed. The couple will not spend their honeymoon in Maine, as has been reported, but will sail at once for Europe and tour the Continent.

Josephyne Newman has been engaged to play Little Boy Blue in Little Red Riding Rood, completing the cast.

George W. Wilson is going to make a spectacular production of Hugh P. McNally's burlesque, Robinson Crusoe, for next season. He has already tried it with excellent effect this year.

Guiseppe Orsini, a music teacher of this city, received a cable message last week saying that success had attended the production of his opera, Celeste, at Brescia, Italy. He is known here largely by his songs.

Boyd Putnam is the guest of Mr. and Mrs. Craig, of Walpole, while he is playing with Joseph Jefferson. After the engagement he, with his mother and sister, will open their cottage at Aniquam for the season.

Maud Ernestine Banks, the young elocutionist who made quite a sensation by her legal suit to prove her rights to her name, has been compelled to cancel engagements for a time owing to prostration brought about by overwork.

Professor de Sumichrast, of Harvard College, is going abroad early in the Summer and will spend his Sabbatical year on the Continent. Announcement is not made that he will be entertained by Sarah Bernhardt while in Paris.

The Black Cat has moved and the other places at the corner of Tremont Street and Van Rensselaer Place are being closed up, so that it looks as if work would be started on the new theatre in a few days.

There was a wholesale immigration of ballet dancers here last week, for Mr. and Mrs. Bolossy Kiralfy and their child arrived, and with them came forty-four dancers, mostly Italians, who are to perform at the Pan-American Exposition. Rumor has it that the customs inspector found no costumes to levy duty on, as each girl wore her own tights and skirts under the other clothing, but that may be only a story.

Quite a number of theatrical people attended the funeral of Fred Dixon, which took place at his Summer cottage at Quincy last week. Rev. A. A. Ellsworth conducted the services, and the burial was in the family lot at Mt. Wollaston Cemetery.

Julia Arthur Cheney and her husband are going to give the battle ship *Illinois* its bell. It is the same one that was on the brick ship *Illinois* at the world's fair, and will have this inscription: "Presented to the battle ship *Illinois* by Julia Arthur Cheney and Benjamin P. Cheney. 'To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man.'"

Technology boys deserve greatest of credit for their annual theatricals, for they were able to give the first performance in America of the Gilbert and Sullivan opera, The Grand Duke. They had completed the arrangements before the death of R. D'Oyly Carte, and the production made a great hit. Why the work has never been secured for professional production is a mystery, for it is in the familiar Gilbertian vein and the music is delicious and tuneful. The boys gave a capital production under the direction of Mrs. Janet Edmondson Walker, and the parts were capitally played, especially the Prince of Monte Carlo by Allan Winter Rowe, who was the manager of the theatricals and gave a *pas seul* that would have done credit to a professional dancer. Lewis Emery, 3d, was a most effective Julia and scored one of the hits of the day. Messrs. Driscoll, MacDougall, and Blair also did well. As this was the first performance in America and may be the only one on this side of the Atlantic I give the cast:

Rudolph, Grand Duke	James Driscoll
Ernest	Matthew Chauncey Brush
Ludwig	Herman Otto Blatt
Prince of Monte Carlo	Allan Winter Rowe
Notary	Thomas Gray MacDougall
Herald	Gerald Francis Loughlin
Costumer	Edwin Rogers Crane
Viscount de Mentone	Joseph Ernest Philbrick
Julia	Lewis Emery, 3d
Baroness	Paul McCluzy Paine
Princess of Monte Carlo	Omar Stephen Swenson
Elsa	Sekhar Gunn
Bertha	Archibald Gardner
Olga	Robert Joshua King
Gretchen	Gilbert Howe Gleason

Tech. theatricals always have an important feature in the ballet, and the sabot dance, the Grecian dance, and the military finale were features of the piece. The dress rehearsal was quite a professional matinee, as Jerome Sykes, Weber and Fields, De Wolfe Hopper and others playing in town were present.

JAY BENTON.

PHILADELPHIA.

Fin de Saison Attractions—Manager Fish Home from Europe—Sousa's Band.

(Special to The Mirror.)

PHILADELPHIA, May 6.

Weber and Fields' all-star stock company opened to-night at the Chestnut Street Opera House to an immense house. Every member of this popular organization received a tremendous welcome. Fiddle-Dee-Dee, with its burlesques on current plays, is a splendid vehicle to introduce the many favorites. The house is sold out for entire week, and Weber and Fields are entitled to the honor of playing the banner engagement of the season. My Lady, May 13.

The Four Cohans in The Governor's Son are in their second and last week at the Walnut Street Theatre, and in spite of the lateness of the season, have played to large business. The Casino Girl follows May 13. In a Balcony, afternoon of May 14.

The Broad Street Theatre continues with The Burgomaster to about paying expenses.

Miss Bob White is in its fourth week at the Chestnut Street Theatre, constant changes being made with the hope of making the opera a success on the road for next season. The present intention is to keep Miss Bob White here till the end of June.

A Trip to Coontown opened to-night at the Auditorium to a good house. It is really one of the best "dark" shows on the road. From Scotland Yard, May 13.

At the Girard Avenue Theatre the Durban-Sheeler Stock company to-night revived Hoodman Blind with much success. Business continues profitable. Mam'zelle will follow.

Two Nights in Rome is the Forepaugh Theatre Stock company's bill this week. Carrie Radcliffe and John J. Farrell have the leading roles. Max von Mitzel has joined the company. Uncle Tom's Cabin, May 13.

Manager George Fish, of Forepaugh's Theatre, has just returned from a trip to Europe with several new plays for next season.

This is the last week of the season at the National Theatre, presenting a new melodrama, An Actor's Romance, with J. Harvey Cook and Lottie Church as stars. It is well presented and attracted good patronage to-night.

The Standard Theatre for its last week has the stock company in Down on the Farm, with specialties introduced. Managers Darcy and Speck have done well this season and have greatly advanced the standard of the house. The employes of the theatre reopen the house for one night, May 13, for a benefit.

The Dairy Farm continues at the Park Theatre. The yard adjoining the theatre has been converted into a Palm Garden and opened this evening. Refreshments are sold.

Harry Lacy in The Still Alarm is a strong attraction at the People's this week. Agnes Burroughs in East Lynne is underlined.

The Wilbur Opera company has made a genuine success at the Grand Opera House, and from present appearances will remain all Summer. Pinafore is the current programme. Pauline Hall is no longer with the company. Hattie Richardson, Louise Moore, Mabel Cavendish, Grafton Baker, Dan Young, Charles Vaughn, Will T. Ellwanger, James Donnelly and Frank Rosensweig are in the cast. Next week The Bohemian Girl.

This is the farewell week of Dumont's Minstrels at the Eleventh Street Opera House. The season has been one of the most successful in the history of this popular theatre.

Forepaugh and Sells Brothers' Circus will own the town all next week.

Sousa and his band will open the season at Willow Grove Park, May 25.

Henry Ludlam and his pupils will give a production of Twelfth Night at the Broad Street Theatre, June 3.

S. FERNBERGER.

CINCINNATI.

Season Practically Over—Buffalo Bill Seven Miles Away—Comment.

(Special to The Mirror.)

CINCINNATI, May 6.

The local season practically closed on Saturday and darkness reigns at all the legitimate theatres except Heuck's, where the Granger-Herman Stock company yesterday entered on the second week of the supplementary season, offering The Planter's Wife, which has not been seen for so long as to be almost new.

None of the Summer resorts have announced definitely their plans for opening, and for the next three weeks at least this city will be as nearly without amusements as it could possibly be. The weather is more suitable for theatre-going here in May than it is in September, and it would seem that at least one or two houses could have been kept open with profit till the end of the month if provided with strong attractions.

Buffalo Bill and his Wild West Show opened to-day at Norwood, a suburb some six or seven miles out, for four performances. All available places nearer the city are either still under water or too damp from the recent flood to be fit for use. Notwithstanding the handicap, the engagement will no doubt be highly successful, unless the street car facilities are found to be inadequate.

H. A. SUTTON.

WASHINGTON.

Columbia's Musical Comedy Season—Last Weeks at Two Theatres—Ringling's Circus.

(Special to The Mirror.)

WASHINGTON, May 6.

The Columbia Theatre commenced to-night a six-week season of musical comedy, with The Runaway Girl as the bill, under the management of Joseph E. Luckett and J. C. Duff. A large audience voted the new order of hot weather entertainment a change of the right sort. All of the Daly musical successes will be given, the principals being changed as occasion warrants. Arthur Dunn renewed his success as Flipper, and Paula Edwardes scored strongly as Carmenita. Popular prices will prevail, ranging from 25 cents to $1. The Gelsha next week.

The Casino Girl reopened the New National to-night for the concluding week of the season. James E. Sullivan as the Dutch Pasha made a hit. Katie Seymour was another favorite. Albert Hart, Sam Collins, Charles Dox, Harry Fairleigh, Ella Snyder, Carrie Perkins and Claudine Sharp were also prominent. The National Theatre has three special events booked: Mrs. Le Moyne, Otis Skinner and Eleanor Robson in In a Balcony, May 16; N. C. Goodwin and Maxine Elliott in The Merchant of Venice, May 21, and Cecilia Loftus' vaudeville "good-bye," June 5.

The Lafayette Square Stock company produced Miss Hobbs to-night. A more even stock presentation has rarely been given. Minnie Radcliffe is retained as leading woman, owing to the continued illness of Percy Haswell, and made a success in the title-role. John T. Sullivan, Wright Kramer, Frederic Sullivan, Henry Newman, Violet Kimball, Clara Emory and Louise Mackintosh also deserve praise.

From Scotland Yard is at the Academy of Music. The performance is a meritorious one. East Lynne is the underline and closes the season.

Ringling Brothers' Circus opened their tents on the new circus grounds, Thirteenth and B streets, North East, to-day and opened to capacity.

With the exception of the Georgetown Orchestra concert, May 25, the regular musical season closed last Tuesday with the rendering by the Choral Society of "Elijah," which was one of this organization's most brilliant efforts.

Charles Hanford has returned home after a season of good business with Private John Allen. The loss by fire of his Shakespearean scenery in a recent warehouse burning will greatly influence his plans for next season, that had been for a return to classical repertoire. Mr. Hanford will retain Private John Allen and probably will make one Shakespearean production, and do also a dramatization of a novel.

JOHN T. WARDE.

ST. LOUIS.

Receipts Melt in Torrid Snap—Little Doing at the Theatres—Plays by Amateurs.

(Special to The Mirror.)

ST. LOUIS, May 6.

This is the dull season here now in the amusement line. The down-town theatres are closing and there remains another week before any of the Summer gardens open. The Grand closed Saturday evening, and this only leaves the Columbia, Havlin's, and Standard to battle for what business there is going toward the theatres. The hot weather during the past week interfered very materially with the attendance, as it was almost unbearable inside the houses, with all the fans working overtime besides.

Murray and Mack did not give a very good performance at the Grand for the closing week of the season. Down at Havlin's that old play, Fabio Romani, did not cause any sensation, and everything was pretty quiet around Manager Garen's Walnut Street house. This week Down Mobile, with the following company: Robert Leeland, Jack Sherman, J. T. Nicholson, Will Wolfe, Herbert Spencer, Charles T. Small, Helen Ray, Blanche Boyer, Nellie V. Small, Mamie Holman, Grace Conrad, Al. E. Holman, Charles J. Ross, Perry Black. Next week, A Fixed Race.

The St. Louis Sketch Club gave on Thursday evening a dramatic entertainment at Muth's Hall, producing an original play, entitled The Heights of the Matterhorn, by Frederic Walton, a young St. Louisan, who has written a number of plays, among them A Backwoods Politician, which was played at the Pickwick Theatre March 7. This little play was given with special costuming by some young society people of the city, including Andrew Hitchcock, a young actor formerly in Effie Ellsler's support, in the romantic lead, Abbe Jean Baptiste. A Manager's Troubles, Sunset, and a number of pleasing specialties completed the bill, and was participated in by the following members of the Sketch Club: Edna Judlin, Hazel Pourcley, Helen Homer, Maude Moore, Cecile and Maude Annis, Mayme Sullivan, Elizabeth Stolberg, Lottie Penn, Virgie McCarron, Meda Raymond, Lizzie Norberg, Messrs. Raffaglio, Hill, Babb, Butz, Hippenmeyer, Denton, Sigler, Foege, Benecke, Flood, and Hoff.

The Juvenile Star Minstrels, under the management of Dick Richards, repeated its former success of the early part of the season last Sunday night at South St. Louis Turner Hall. The "end men" in the minstrel first part were six little girls six to eight years of age, with a chorus of children from eight to thirteen years of age, which was a decided novelty. The olio embraced songs and dances by pupils of Mr. Richards, a stage dancing instructor of this city, who is professionally known for clever work in the Gay Coney Island company.

J. A. NORTON.

BALTIMORE.

Current Attractions—In a Balcony and The Merchant of Venice.

(Special to The Mirror.)

BALTIMORE, May 6.

The present week offers little of novelty or of note dramatically.

At Ford's the Boston Lyric Opera company continues to good houses, the current bill being Wang, with Harry Brown in the title-role. The production is complete in detail and is sung in a highly enjoyable manner. The main characters are in the capable hands of Frank H. Belcher, John Henderson, Marion Langdon, Sara Carr, and Bertha Davis. Next week The Fencing Master will conclude the company's season. At Chase's the Albaugh Stock company was seen in Miss Hobbs. The play was creditably presented and enjoyed by a good audience the opening night. Lavinia Shannon was cast as Miss Hobbs and John Flood as the man who won her. Other parts were creditably assumed by William Boag, Giles Shine, Beth Franklyn, and Guy Bates Post. Next week, the closing one of the stock company's season, will show The Little Minister.

Brown's in Town held the boards at the Auditorium. Next week, My Friend from India.

Black Patti's Troubadours were heard at the Holliday Street. Next week, Dangers of Paris.

Victor Herbert's Pittsburg Orchestra will give a series of concerts at Music Hall May 13-25.

In a Balcony, with Otis Skinner, Mrs. Le Moyne, and Eleanor Robson, will be viewed at Ford's the afternoon of May 15.

N. C. Goodwin and Maxine Elliott are to appear in The Merchant of Venice at Ford's for one performance May 22.

Madame Schumann-Heink will be seen at the Academy of Music May 10.

HAROLD RUTLEDGE.

THE FRENCH COLLECTION SOLD.

The late Frederick W. French's famous collection of autographs was sold at Libbie's auction rooms, in Boston, last week. A number of New York collectors and dealers attended the sale. The prices obtained for all of the items were very satisfactory. A letter of David Garrick in regard to the manuscript of a farce brought $25. An autograph copy, signed, of the toast from Rip Van Winkle, by Joseph Jefferson, brought $7. An interesting letter of Dorothy Jordan, the English actress, declining a theatrical engagement because of ill health, brought $14. A vehement letter of Edmund Kean in regard to a quarrel he had with G. Wynne was bought by Evert Jansen Wendell for $25. Another letter of Kean, with a fine portrait by Meyer and a playbill of the Drury Lane Theatre for Feb. 29, 1816, went for $24. A letter of John Philip Kemble to Sir Thomas Lawrence brought $8, and one of Tyrone Power was sold for $9 to Mr. Wendell. A letter of Edgar Allen Poe, dated New York, 1844, brought $50; one of John Howard Payne brought $9, and a power of attorney signed by Mrs. Clemm, Poe's mother-in-law, sold for $25. Two letters of John Wilkes Booth brought $12 and $11. The letters of eminent literary men fetched, as a rule, far higher prices than those of noted actors.

UNCLE TOM IN YIDDISH.

A Hebrew version of Uncle Tom's Cabin is the current bill at the People's Theatre, in the Bowery. Boris Thomalsbefsky is the Uncle Tom, Max Rosenthal the George Harris, and Bessie Thomasbelfsky the Topsy. The role of Eva is played by little Miss Abramovitch.

CIRCUS MAN INSANE.

Fred Madison, for ten years a ticket seller with Ringling Brothers' Circus, has been committed to the State Hospital at Winnebago, Wis., as hopelessly insane.

THE STOCK COMPANIES.

Another relay of the players forming F. F. Proctor's Stock company appeared at the Palace last week and presented Pink Dominoes, with Our Bitterest Foe as a curtain-raiser. As was the case the week previous, the performances were most creditable. The company gave a pleasing interpretation of Pink Dominoes, acting with noticeable earnestness and sincerity. Most of the players are young and more or less unfamiliar to New Yorkers, which gives an added interest to the study of their individual work. The fact that the audiences—which have been large—applaud with an enthusiasm that might be bestowed upon old favorites is a proof of the good impression that the company has made. Mr. Proctor's forces seem to be rich in young women of unusual attractiveness, as this week four more such were in evidence. They were Carol Arden, Lucille Flaven, Kathryn Powell, and Estabrook Galloway, and they had ability as well as good looks. Miss Arden in appearance and manner suggests Margaret Anglin. She possesses in a measure the sympathetic qualities for which that actress is noted, and her acting showed intelligence and refinement. Miss Flaven was always self-possessed and had a good understanding of technique, though she played to the audience too much. Miss Powell did well as the maid that caused all the mischief of the play, and Miss Galloway, who had very little opportunity, succeeded by good work in bringing her role into prominence. A pronounced hit was made by Charles Hawkins in the old man character part of Joskin Tubbs. His depicting of a state of active intoxication was funny as anything seen in town for a long while. Ralph Dean also scored with a capital portrayal of the juvenile role, Henry, and George Friend was capital as the waiter, Brisket. Richard Cochrane and William Beckwith were acceptable as Charles Greythorne and Sir Percy Wagstaff, respectively, and Bessie Lestina was a pleasing Mrs. Tubbs. George Friend, Ralph Dean, and Carol Arden interpreted Our Bitterest Foe. This week Confusion, preceded by In Honor Bound.

* * *

Crowded houses were the daily feature at the Criterion last week, when the Baker Stock company presented The Man from Mexico. Mr. Baker has a company of competent players, but in this play several of its members plainly were miscast. Alphonz Ethier in the character of Fitzhew was by no means at his best. George C. Robinson as Colonel Roderick Major played with little spirit, and Thomas Meek as Edward Farrar was by no means happy. At other times in other roles these actors have proven themselves competent, artistic players. The male hits of the piece were made by Charles Hanford as Loveall, the prison warden, and George Gastrack in the character role of Von Burlow Bismark Schmidt. Edith Ellis Baker, as Clementina Fitzhew, the guilty wife, played with such snap and in so natural and graceful a manner as to call for praise. Specialties were introduced between the acts by Edward M. Ellis in songs and imitations, and Forrester and Floyd, character song and dance artists. The attraction billed for this week is Mana Swan's Whose Baby Are You.

At the Park Theatre the Spooner Stock company revived A Soldier of the Empire, the play in which they made their Brooklyn debut twelve weeks ago. The performance on the whole was as satisfactory as the worth of the play permitted. Augustus Phillips as the hero, Guilbert de Montville, was manly and vigorous. Edna May Spooner as Louise Devere again demonstrated her ability in sympathetic roles. Cecil Spooner as Vivette Girard captured the audience by her sincerity and winsomeness; her scene with her bashful lover was handled with especial daintiness. W. L. West was an earnest M. Moulinet, but rather exaggerated the part. Ben F. Wilson looked Major Durant, but was not very villainous. H. B. S. Stafford as Hector was apathetic. Mrs. Spooner deserves credit for her pluck in playing the role of Madame Girard, for she was ill enough to have physicians in constant attendance. Olive Grove was a sufficiently wicked Hortense and Edwin Curtis a satisfactory Eugene. The rest of the cast was capable. A pleasing feature of the performance was the introduction of an elaborate minuet. Specialties were contributed by Cecil Spooner in her excellent songs and dances, and Claude Thardo in popular coon ditties. Wednesday evening Howard Hall, the author of A Soldier of the Empire, was present, and by a clever ruse was compelled to make a speech. The audiences continue large. This week, Because She Loved Him So.

At Payton's Theatre, Brooklyn, last week the stock company appeared in a handsome scenic revival of The Sporting Duchess. An excellent performance was given. Sidney Toler was seen for the last time with the organization as Earl Douglas. W. A. Mortimer was a good Rupert Leigh. L. F. Morrison was true to the character of Major Mostyn. Etta Reed was at home as the Duchess of Milford. Marie Cosmere acted the Countess of Desborough in the right vein, and Sadie Radcliffe was once more capital as Mrs. Donnelly. George Hoey was in his element as Joe Aylmer, and Johnnie Hoey was a jockey to the life. The rest of the company was adequate, and the stage-management was particularly commendable. Capacity audiences were the rule throughout the week. This week, Corse Payton's road company in Woman Against Woman.

Esther Lyon, who has been the leading woman of the Meffert-Eagle Stock company during the past season, has been engaged for the Spring season of the Aubrey Stock company at the Grand Opera House, opening May 13.

* * *

The Boyle Stock company, Nashville, Tenn., produced Confusion last week to excellent business. J. Gordon Edwards gave an amusing portrayal of Mortimer Mumbleford, and Morris McHugh made a hit as Christopher Blizzard. William Stuart as James, and Nancy Rice as Maria, contributed much to the success of the comedy. Emma Butler was artistic as Lucretia, and the other members in the cast were equal to all requirements. The season will close this week with May Blossom.

The management of the Grand Opera House tendered a complimentary benefit to their popular comedian, William Stuart, Friday afternoon and night, April 26, and turned people away at each performance. Mr. Stuart received many gifts, including a Masonic emblem inlaid with diamonds.

Mrs. M. G. Hollinger, who has been visiting her daughter, Anna Hollinger, of the Boyle Stock company, returned to her home, Marion, Ind., May 5.

Prior to opening their Summer engagement at the Grand Opera House, Atlanta, Ga., May 13, the Boyle Stock company will play at Fayetteville, Tenn., May 6-8.

* * *

The Valentine Stock company, Syracuse, presented Margaret Mayo's arrangement of Under Two Flags May 2-4. Kate Blancké as Cigarette gave a remarkable portrayal of the dashing vivandiere. The local press are enthusiastic in her praise. Mary Taylor invested the character of the Lady Venetia with personal loveliness. Benjamin F. Horning is said to have been a good Bertie Cecil. The play was mounted with unusual care and scored the hit of the season.

* * *

John Waldron, leading man of the Neu Century Theatre, Newark, has been confined to his room for the past two weeks by a severe illness.

Victor Moore played the title role in the production of Chimmie Fadden by the Neu Century Theatre Stock company last week, and was praised highly for his performance.

* * *

Gertrude Berkeley, of the Woodward Stock company, Kansas City, who recently suffered a mental derangement through overwork, has recovered and is convalescing in the Wisconsin woods.

Calvin Heilig, manager of a circuit of Northwestern Theatres, contemplates forming a stock company to play his houses in Portland, Seattle, Tacoma, and other cities.

* * *

A stock company under the management of Colonel J. D. Hopkins will appear at the Academy of Music, New Orleans, next season. Carrie Lamont will be a member of the company.

* * *

Selma Herman and Willis Granger and their Stock company opened at Heuck's Theatre, Cincinnati, April 28, in Paul Kauvar. Miss Herman as Diane and Mr. Granger in the name part duplicated former Cincinnati successes, and their welcome was hearty. Edna Brothers as Nannette, Anne La Vallee as Scarlotte, Bart Wallace as Colonel La Hogue, and Gilbert Ely as Duke de Beaumont also received special commendation. Good work also was done by Walter Chester, Walter Stanhope, Ernest Bostwick, Clifford Standish, Walter Scott and Paul Barnett. The staging by Gilbert Ely was excellent.

* * *

J. Alfred Osborne has signed with the Jefferson Stock company, Birmingham, Ala., for the Summer.

* * *

Lee J. and Janie Kellam have joined the Park Summer Stock company, Kittanning, Pa.

* * *

The Bonelli Stahl Stock company for its sixth week at the Grand Opera House, Columbus, O., offered Trilby last week. Rose Stahl as Trilby made an excellent impression. Mr. Bonelli as Svengali made the hit of the engagement, and Louis Albion as Little Billee, Forrest Cummings as Taffy, and M. M. Murray as The Laird also did good work. The Banker's Daughter is the play this week, with Romeo and Juliet underlined for the eighth and closing week.

* * *

Carter Weaver has signed with the Baker Stock company, Rochester.

* * *

James Ashley has been specially engaged for the production of The Little Minister by the Lyceum Stock company, Baltimore.

* * *

Ethel Clifton has signed as leading woman of the Aubrey Stock company, Worcester, Mass.

* * *

Lyceum Theatre Summer Stock company, at Rochester, N. Y., will open its season May 28. W. H. Pascoe heads the company as leading man, Rebecca Warren is leading woman, and others are Marie Haynes, Charles Clark, Tully Marshall, Miss Fairfax, Frederick Lewis, and Miss Wilcox. C. H. Packard has charge of the front of the house.

* * *

Harry Davis, proprietor of the Grand Opera House, Pittsburg, came to New York on Friday on a flying visit to secure plays for next season for his theatre, and also to make such changes in his company as will tend to still further improve it.

* * *

John W. Albaugh, Jr., has returned to Baltimore, where last night at the Lyceum Miss Hobbs was produced with great success.

* * *

J. H. Gilmour will go to Portland for a short stock season, producing the latest New York successes at the Jefferson Theatre. It is Mr. Gilmour's intention to stay for four weeks in Portland and then visit a number of New England towns, presenting the same plays.

* * *

S. L. Rodriguez, treasurer for Julia Marlowe, will have a stock company in Cleveland this Summer. Mr. Rodriguez is negotiating for plays of the highest character.

* * *

There will be two stock companies in Rochester this Summer, one at the Lyceum Theatre and one at the Cook Opera House.

* * *

Eugene Ormonde has opened his stock season in Syracuse with The Senator. He will follow this with Brother Officers, Held by the Enemy, and other plays of equal standing.

* * *

Keith's Theatre, in Providence, which has lately been added to the ever growing list of stock houses, is one of the finest theatres in America. Like all of Mr. Keith's theatres, it is noted for its wonderful cleanliness. The employes in front of the house, as well as those on the stage, are uniformed. The stage hands are required to wash their hands during the progress of the play in order not to soil the scenery. Manager Lovenberg prefers, as he laughingly says, "to pay smaller royalties and buy more soap than the usual manager does." Mr. Lovenberg has secured the three Belasco plays, Men and Women, Wife, and The Charity Ball. Among his company are such well-known people as Valerie Bergere and William Owen, who has never appeared before in stock.

* * *

The new Aubrey Stock company, owned by the Mittenthal Brothers, will begin a Summer season at the Grand Opera House, Brooklyn, on May 13, in The Charity Ball. The company includes Franklyn Ritchie, George W. Conklin, Robert McWade, Louis Shea, John Ashton, Willard Curtis, Edward Weitzel, Esther Lyon, Virginia Drew Trescott, Julia Varney, Margaret Nelson, Bertha Welby, Lydia Powell, and Hallie F. Gilbert. The Mittenthal Brothers are organizing a stock company to open at Worcester, Mass., May 20, in The Land of the Living, and another one to open at the Bijou Theatre, Jersey City, on the same date in The Fire Patrol.

* * *

Katherine Rober will open a season of fifteen weeks in Providence at the Empire Theatre. Miss Rober has secured a good company and will give the best plays obtainable.

* * *

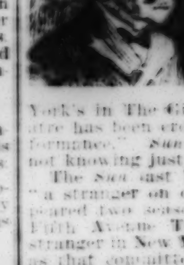
At the Castle Square Theatre, Boston, before the end of the season a number of comedies will be produced. The patronage of the Castle Square always tests the capacity of the house at each performance.

* * *

There are more than fifty stock companies which will operate during the Summer.

SEEN IN THE "SUN."

The telegraphic department of the *Sun* is more honest than the so-called dramatic department of that newspaper. In common with other newspapers, the *Sun* printed a cablegram from London describing the unfavorable reception in that city of The Girl from Up There. The *Sun* cablegram, in fact, declared that piece to be a failure. In the dramatic column of the *Sun* last Wednesday, however, the desire of the writer of that column to please Charles Frohman led him to write this: "Edna May was warmly greeted at the Duke of York's in The Girl from Up There, and the theatre has been crowded to the doors at every performance." *Sun* readers may be pardoned for not knowing just what to believe in the premises.



The *Sun* last Tuesday called Lotta Linthicum "a stranger on our stage." Miss Linthicum appeared two seasons ago with Mrs. Fiske at the Fifth Avenue Theatre, and is by no means a stranger in New York. This is as great a blunder as that committed by the *Sun* writer some days ago when he wrote: "Lloyd Bingham, a broker and husband of Amelia Bingham, took the unaccustomed role of an actor last night, taking a small part in The Climbers vacated by its usual player on account of illness." Lloyd Bingham was quite well known as an actor before he entered the business of a broker.

PROFESSIONAL DOINGS.

Photo by White, 1261 B'way, N. Y.

Maud Cooling, whose portrait appears above, has just closed a most successful season with Sterling and Maguire's Me and Mother company, in which organization she played the leading ingenue role, that of Mary Blynn. Her work during the season called forth praise from some of the leading critics of the country. Despite the fact that Miss Cooling is considered a leading ingenue, and her own ambition is to excel in this particular line of work, she still shows her versatility by occasionally appearing in the lighter line of vaudeville. In this she has acquired a distinct position as an entertainer. Her imitations and impersonations possess such merit and individual force that she is a desirable addition to any vaudeville bill. During the Summer Miss Cooling will give considerable time to this class of work at the watering places.

Katie Seymour, of The Casino Girl, went automobiling one day last week, and hit up such a pace that a bicycle policeman arrested her. She gave bail and was released.

There came near being a strike in The Belle of Bohemia company at the Apollo Theatre, London, on the night of April 29, when Richard Carle and John Hyams were dismissed from the company for having appeared at a concert against Manager Lowenfeld's orders. The rest of the company threatened to strike unless Carle and Hyams were reinstated, but the discharged players persuaded them to remain. The Belle of Bohemia will close on May 11. Mr. Lowenfeld announced that he would send the members to America on May 14. Some of the chorus refused to agree to this, and have signed for the Budapest production of The Belle of New York.

Daisy Leighton, of the Alice Nielsen Opera company, now in London, is writing a novel, called "A Child of Romance," telling of the experiences of an American chorus girl in the British metropolis.

Henrietta Crosman, now at Wallack's Theatre, will make a tour of the Pacific Coast early next season with Mistress Nell, before opening in New York in a new play.

Guy Boothby, the English author, has given to Langley Taylor, late of James K. Hackett's company, the American selling rights to all his dramatic works. Mr. Taylor was a fellow-traveler with Mr. Boothby in Australia and the Orient, and the appointment as agent is a mark of good fellowship. Mr. Boothby's new comedy, The Rickshaw, has just been copyrighted by Mr. Taylor.

Martha Morton is writing a play that Ada Rehan will produce next season.

After closing at the Academy of Music, Uncle Tom's Cabin will make a short tour of one-night engagements in the large cities. A run in Chicago will follow, and then the company will appear in Buffalo during the Pan-American Exposition.

Sidney Ayres, this season leading man with the Aubrey Stock company, has been re-engaged by Mittenthal Brothers on a three years' contract, and will star next season in a repertoire of romantic plays. This Summer he will be leading man with Mittenthal Brothers' Worcester, Mass., stock company.

Evelyn Ashley will head her own company next season in a repertoire of well-known plays, under the management of Charles Sullivan.

The Harlem Charity Festival was held in the Harlem Casino last Wednesday evening. Among those that appeared were Vess Ossman, Carl Sawyer, Mrs. William Weston Niles, Mrs. Charles Holt, Madeline Van Riper, Grace Weil Hengle, Theodore Martin, William Weeden, Walter A. Downie, B. Russell Throckmorton, James R. Burdett, Charles Le Paige, and Benjamin Lambord.

Sarah Bernhardt, Jean and Edouard de Reszke, David Bispham, Suzanne Adams, Signor Cremonini, Pol Plancon, and Ossip Gavilowitsch were passengers to Europe on the *Kaiser Wilhelm der Grosse*, that sailed last Tuesday.

Julia Marlowe moves this week into her new house, 306 West Eighty-third Street.

John C. Fisher will go to London soon to see The Silver Slipper, of which he has the American rights. He may engage some people for his production of the comedy.

Augustus Thomas and Eugene Presbrey are writing a play called Rex in which Harry Woodruff will appear next season.

Francis Wilson spoke on "The Eugene Field I Knew" before the pupils of the Buffalo, N. Y., Central High School April 26.

Falsely Accused, a drama by Herbert Tapp, of Sheridan, Ind., was produced at that place recently.

George W. Lederer has secured the English and American rights to Xantof and Carre's comedy, Pour Etre Aimée, recently produced with success at the Athenée, Paris. Elsie de Wolfe, it is understood, will appear in the comedy after she has done with Clyde Fitch's The Way of the World.

E. J. Dellinger, manager of the Dellinger Opera House, was married April 23 to Mayme Reese, of Buffalo.

A mulberry tree was planted and dedicated to William Shakespeare by the students of the Normal College, New York city, on Arbor Day.

E. D. Price will be general manager of William A. Brady's Lovers' Lane companies next season.

The son recently born to Mr. and Mrs. William A. Brady has been christened with his father's name.

Katie Seymour, of The Casino Girl, was ill part of last week and out of the cast at the Knickerbocker. Claudine Sharp substituted for her.

Winifred Evans, late of Eight Bells, was married to Charles Lippart, non-professional, of Pittsburg, Pa., in this city last week.

The last performance in Stillman Music Hall, Plainfield, N. J., was given on May 2. Whitney and Knowles' Quo Vadis was the offering. The theatre is to be converted into stores this Summer, and Plainfield will be without a playhouse. Maze Edwards, who has had control of the house for four seasons, has been engaged by J. H. Haverly to manage his Brooklyn Musee.

Richard Golden, under the management of William Henry Rudolph, will make next season his farewell tour in Old Jed Prouty, the season opening in Halifax July [illegible] and extending to the Pacific Coast and thence through the South. Among those engaged for the company are Melville Collins, Robert Craig, Conner Howard, and Frank Pennifeather. Mrs. Golden (Katherine Kittleman) will be leading woman. Mr. Golden will produce a new play in the Spring of 1902.

Annie Ward Tiffany has bought a runabout and horse for use at her home at Buzzard's Bay.

Robin Ellis gave a dramatic recital at Genealogical Hall Tuesday evening, April 30, in a varied programme of pathetic and humorous selections. The Irish dialect numbers were especially clever. Mr. Ellis was assisted by Madame Ogden Crane, soprano; Fannie Heinline, banjo soloist, and Yarra Ester, pianist.

Henry L. Keane, of The Village Postmaster, had his arm lacerated during the performance at New Castle, Pa., April 18, by the threshing machine used in the play. A surgeon sewed up the wound, and Mr. Keane was compelled to enter the City Hospital at Youngstown, O., for treatment. His condition was critical for some days, but he is now out of danger and is expected to rejoin the company in Chicago May 19.

Mr. and Mrs. Francis Cambello will sail for London soon to remain for an indefinite period.

Arthur Lane, of the Vera de Noie company, visited friends during the company's engagement at Long Branch last week. After the performance on May 1 he was the guest of honor at an informal supper at the Imperial Hotel.

William H. McGown, THE MIRROR correspondent at Urbana, Ohio, recently visited Cincinnati, and while there received courtesies upon the part of Montgomery Phister, dramatic critic, who made mention in the *Commercial Tribune* of Mr. McGown's long and honorable service as MIRROR correspondent.

Dave Braham, musical director at Wallack's Theatre, has arranged and is about to publish a medley of old English airs, dedicated to Henrietta Crosman.

Olga Goldzer, of Chicago, Ill., made her professional debut at Belvidere, Ill., recently, playing Elsie in John Griffith's Faust.

The Second Corps of Cadets, M. V. M., will present Prince Kosmos at Mechanics' Hall, Salem, Mass., April 30-May 2.

Will R. Wilson and H. T. Smith will produce in San Francisco this month a version of Under Two Flags, with Rose Mayo as Cigarette. The company will tour East via Salt Lake City.

During Henrietta Crosman's engagement in Boston Adelaide Fitz Allan, who plays the Duchess of Portsmouth in Mistress Nell, was entertained at several luncheons and dinners by Hub society folk. Miss Fitz Allan in turn entertained at a luncheon and some breakfasts that she gave at the Parker House, where she was staying.

Negotiations are in progress by which George W. Lederer and M. B. Leavitt may send Adelaide Herrmann and a company on a tour over the Cuba and Mexico circuit.

Margaret Crawford, an American, has been engaged for the Royal Opera at Prague.

Charlotte Walker, formerly of Richard Mansfield's company and this season with Marie Dressler, has been engaged to play the leading role in a one-act play entitled No Joke, by Richard Ganthony, which will be produced in vaudeville shortly.

Nat D. Jones, at the close of Hearts of Oak's season, will start for his Summer home at N. Scituate, Mass., to fish and rest.

Sheehan and Kennedy will star next season in a farce-comedy by Ashner and Ramsdell, called A Tipperary Christening, under the management of James F. Wood.

Carl Lanzer played at the Harlem Charity Festival a fantasie for violin on "Old Folks at Home" by M. Withers, Jr., who was orchestra leader at Ford's Theatre at the time J. Wilkes Booth shot President Lincoln. The concert took place at the opening of the New Harlem Casino Building, 124th Street and Seventh Avenue, May 14.

C. Will Perkins, business-manager of The Real Widow Brown, owns a half interest in a patented device for changing a scene without apparently moving it. Mr. Perkins claims that with the aid of the device he can change an entire setting with lights and no movement will be perceptible to the audience.

E. L. Kinneman, manager of the Grand Opera House, Marion, Ind., also will manage the new Grand Theatre, in that city, next season.

Meta Brittain was specially engaged by Charles Dickson to create the role of Sukey Smithers in The Girl We Love, opening at Elizabeth, N. J., May 10.

Esther Rujaero has concluded her season in A Broken Heart and is now resting in Denver, preparatory to a trip to New York. She is an occasional contributor to the Denver *Times*, one of her latest efforts being a poem entitled "The Game of Life."

William Winter Jefferson and Christie MacDonald, who are to be married on May 12 at Buzzard's Bay, will sail three days later on the *Maria Theresa* for a Summer trip in Europe.

The English ballet women who appeared this season in Hanlon's Superba sailed for Liverpool last Saturday on the Dominion Line steamer *Cambroman*.

Bolossy Kiralfy arrived in New York last Saturday from London. He is bringing over a large company of performers to appear at the Pan-American Exposition in Buffalo.

Blanche Walsh will close her season in More than Queen at Montreal on May 25. Next season she will star in Joan of the Swordhand.

Ed R. Salter went to Chicago last week to witness the first performance of A Fixed Race, in which Lottie Williams-Salter plays the leading role.

Otis Turner left Sunday with the Henry Miller company for San Francisco for a Summer season.

George Reardon, well known in various branches of theatrical and literary work, has been engaged as manager of the new Empire Theatre at North Adams, Mass.

The H. C. Miner Litho. Company, through Attorney M. Strassman, is contesting the discharge in bankruptcy of Ralph Edmunds, press representative of the Grau Opera company, on a debt of about $2,000 for lithographs.

The Murray-Lane Opera company will open at the Bijou, Richmond, Va., on the 20th inst., for an extended engagement. New members of the company are Eleanor Kent, Harry Brown, Joseph Smith, Henry Lorente and wife, and Clarence Rogerson. Charles H. Plummer is the new business-manager.

Richard Bennett, late of the Annie Russell company, has been engaged by Rodriguez and Huntington for a leading part. Their opening date will be June 3 in Cleveland. Mary Hampton has also been engaged as leading woman.

A range exploded in the kitchen of Kate Claxton's apartment one day last week and caused much excitement among the other tenants of the building. Miss Claxton, who had just left the room, narrowly escaped serious injury.

Fourteen [illegible] girls who have recently [illegible] at an exposition in Buda Pesth are [illegible] their way to America to appear at the Pan-American Exposition in Buffalo.

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SOMEWHAT UNCERTAIN.

THERE is a carking uncertainty as to the facts about the production in London of a musical comedy of American manufacture that had an entertaining career in this city.

The cable, on the production in London of this piece, reported it as a failure. Moreover, it was not reported as a mild failure, but as a failure marked by those scenes and sounds of disorder that are characteristic of emphatic disapproval of a play in the British metropolis.

Since the production of this piece in London, however, and its "booing" by its initial audience there, as reported by the cable, there have been other cablegrams from that point declaring that this musical comedy has made a phenomenal hit. People in London, from the later information, seem to have dropped interest in everything else.

In the light of cabling as it is practiced as to the productions and general doings of the theatrical Napoleon who figures as the manager of this musical comedy, it is difficult to arrive at a conclusion as to the facts in this case. If one were to rely on the cablegrams alone, it would be natural to doubt anything that they convey in the way of "information." It is quite probable, however, in this case, that the cable told the truth about this particular piece when its failure was reported, and also that the subsequent news that the piece was a success may be relied upon, not because of the reliability of the cable in this particular instance, but because of what may have been potent in the case—the powerful influence of the Napoleon of the theatre himself upon public opinion.

It will be remembered that when this musical comedy was produced in New York the critics with one accord—and this was strange—called it very poor stuff. It clearly was a failure. But something happened. In fact, several things happened. The Napoleon of the theatre, as a sort of theatrical court of appeal, handed down his decision. He knew that this was a great piece, and he was not afraid to say so. He said so in print—in advertisements. "It is the Brightest and Best of Musical Comedies," he declared. "It is Marvelous in Its Collection of Great Comedians, whose Number Never has been Equaled in one Musical Play." And then quietly, without saying anything to the public, the theatrical Napoleon hid an axe under his coat and hied him to the theatre in which The Brightest and Best of Musical Comedies was being represented, and did something to it. He cut off with fell swoops most of the Great Comedians, as a woodman would trim a tree of its limbs. And soon afterward the Brightest and Best of Musical Comedies was moved over to London to fill a long-felt want in that metropolis.

Now, the question arises as to what has changed the opinion of London as to this piece—if that opinion has been changed. Was there still a call for the work of the axe, and did the theatrical Napoleon wield an axe again? Or did he simply reiterate his own opinion of the piece? Of course, after what he did to the piece in this city he could not, with the truth that is so characteristic of his proclamations, have said that this Brightest and Best of Musical Comedies was still Marvelous in its Collection of Great Comedians; but there were other things that he may have said about it. Perhaps the influence of the theatrical Napoleon in this way or in some other way has led the theatre public of London to reverse its opinion as to this Brightest and Best of Musical Comedies—if it has reversed that opinion.

"BECOMING WORSE AND WORSE."

"As the dramatic season wanes," said a New York newspaper yesterday, "the outrages nightly perpetrated by ticket speculators who besiege the entrances of prominent Broadway theatres increase in number. Pedestrians are fairly elbowed off the sidewalks and are subjected to all manner of insolence if they protest. Managers of the theatres declare, as usual, that they are powerless to prevent or abate this nuisance, but inasmuch as there is always a policeman in sight, and obstructing a sidewalk is a violation of police ordinances, this plea of helplessness seems ridiculous. As a matter of fact, some managers do not want the speculators removed. It may be difficult to prove that they actually employ them or give them frank encouragement, but most managers argue that the presence of these men is an indication of a production's success, which has an immense influence on the public."

Here is a description of the actual state of affairs no less truthful than vigorous. It is a fact that speculators in the insolent pursuit of their business nightly violate the municipal ordinance against disorderly conduct, and it is also a fact that they are abetted in their business by managers who, it is safe to say, get a good part of the profits of the speculators over and above the usual and legitimate prices of tickets as they are announced for sale at the box-offices. It is perfectly plain, too, that the managers that permit the speculators to swindle and insult their patrons "do not want the speculators removed." The managers could themselves quickly and easily remove the speculators if they would, as has been shown in this city by managers who have had some regard for the comfort and rights of the theatre public in the premises.

The newspaper that publishes the facts quoted above gives in connection with those facts an interview with a manager—of course an unnamed manager—who makes a plea for the speculators, from the managerial viewpoint, on the theory that they are "the biggest kind of an advertisement" for the theatre in whose vicinity they are permitted to prey. No doubt. That is a part of the purely commercial game that characterizes the conduct of so many metropolitan houses of amusement.

LOSING PUBLIC CONFIDENCE.

DESPITE the prestige that New York city as the metropolis long has enjoyed as to the drama, as well as to other things, there is growing in many of the minor cities from whom theatrical managers expect much a suspicion that all plays heralded in those cities as "New York successes" really have not been New York successes.

In too many cases, under the present system of theatrical management and booking—under the Trust or Syndicate system, to put it definitely—the runs of plays in New York have been misrepresented to the smaller urban communities, naturally in a greater degree than they have been boldly misrepresented to New Yorkers even during the terms of their runs. This misrepresentation, however, is but a detail of a system of exaggeration that practically began with the beginning of the dominant "business" system of controlling stage matters. The measure of metropolitan success and the length of metropolitan term have been enlarged upon, the plays in many cases have been sent "on the road" with inferior companies advertised as "original" companies, and in other ways—even to the exploitation outside of New York of absolute failures in this city as "metropolitan successes"—theatregoers in other cities have been operated upon much as the rural stranger in New York is sought to be operated upon by the ubiquitous philanthropist with a package of sawdust or a gold brick.

It is no wonder, then, that there is outside of New York a strong suspicion as to many theatrical offerings that on the face of things do not promise merit. And it is no wonder that newspapers here and there more and more are inclined to look askance at spectacularly advertised attractions under certain auspices. Of all localities the South has been the particular objective point for this sort of swindling. In fact, the South has had a hard time of it for many years, owing mainly to the facts that it was the first scene of Trust manipulation, and that it is to-day practically closed to independent enterprises of any kind. The dead-and-alive condition of the South as to amusements, in short, clearly illustrates the ultimate possibilities of an unintelligent absolutism that there prevails in the theatre, and that is still sought to be imposed upon the country generally.

MORE McKEE BOOKS SOLD.

The third section of the library of the late Thomas J. McKee was sold at auction in the rooms of John Anderson, Jr., in West Thirtieth Street, on last Monday and Tuesday evenings. The total receipts for the two evenings amounted to something more than $17,000. George D. Morse, of Boston, was the auctioneer, and the company of bidders included most of the well-known New York collectors and dealers, as well as representatives of libraries in several other cities.

Among the important lots sold were the following:

The Blinde Beggar of Alexandria, London, 1598	$370
Eastward Hoe, by Chapman, London, 1605	100
The Gentleman Usher, by Chapman, London, 1606	180
Babylon, by Thomas Dekker, London, 1607	125
The Shoomakers of Holyday, by Thomas Dekker, London, 1618	110
The Two Noble Kinsmen, by Fletcher and Shakespeare, London, 1634	155
She Stoops to Conquer, London, 1773	150
The Rape of Lucrece, by Heywood, London, 1608	115
Histrio-Mastix, London, 1610	155
The Workes of Benjamin Johnson, London, 1640	100
A Pleasant Conceited Comedie, by Cooke, London, 1608	135
Comedies and Tragedies, by Beaumont and Fletcher, London, 1647	145
The Scornful Ladie, by Beaumont and Fletcher, London, 1616	170
Shakespeare's Plays, Second Edition	220
Shakespeare's Plays, Fourth Edition	350
The History of Henry IV, Second Edition	490
The Whole Contention Between the Two Famous Houses, Lancaster and York, London, 1619	700
The Birth of Merlin, London, 1662	250
The School for Scandal, Dublin, 1781	220
The Rivals, London, 1775	200
The Woman in the Moone, London, 1597	300
The Conflict of Conscience, by Wode, London, 1581	290
A Lamentable Tragedy, by Preston, London, 1570	250
The Pleasant History of the Two Angrie Women of Abington, London, 1599	240
Solimon and Perseda, by Gosseenpe, London, 1599	180

Three lots of especial interest were sold on Tuesday night. The first American edition of Shakespeare, published in Philadelphia in 1795, fetched only $52. The book was not in perfect condition. The first folio edition of Shakespeare brought $850. It was not a perfect copy, the nine preliminary leaves, including the portrait, being a *fac-simile*. Robert Burns' own set of Shakespeare, consisting of eight volumes, was sold for $111 a volume, or $888 for the set. The first folio and the Burns Shakespeare were bought by George D. Smith.

MRS. FISKE AT THE MANHATTAN THEATRE.

The future management of the Manhattan Theatre has been a subject for gossip involving various persons ever since the announcement of the purposed retirement of its late holders. Negotiations that had been pending for some time with the owners of the property, the Shepard estate, were concluded last week, and Harrison Grey Fiske has taken a lease of the theatre for a term of years.

The Manhattan will remain closed until next Autumn. In the meantime the house will be extensively improved. The purpose is to transform it into a theatre suitable in every way for artistic production and work. To this end both the auditorium and the exterior will be treated, while the region behind the curtain will be improved and equipped with every modern device and appliance for the highest grade of productions.

The Manhattan Theatre hereafter will be a strictly independent house. It will be devoted primarily to Mrs. Fiske's productions, although upon occasion it will be open also to independent artists of a high standard. Mrs. Fiske may be expected to play long annual engagements in New York city, but according to present arrangements she will also be seen annually in the Spring in several other cities. The arrangement that has been entered into will enable Mrs. Fiske to carry out plans for the regular production of new dramatic works. Mrs. Fiske's productions will be of both foreign and American plays, as circumstances determine; but her preference always has been for American drama, and all things being equal, she will continue with that preference.

Mrs. Fiske's coming to the Manhattan will be signalized by the assistance of a company of greater strength than any with which she has yet been associated. The opening of her season in September will see the production of the first of a series of important new dramatic works controlled by Mrs. Fiske, the work upon the scenery and costumes for which is already under way.

MUSIC NOTES.

The sixth annual convention of the American Federation of Musicians will be held at Denver May 10 to 12.

The University Glee Club closed its seventh season with a concert at the Waldorf-Astoria May 2.

A concert was given at the Broad Street Theatre, Philadelphia, April 29, for the benefit of the House for Sheltering Dogs and the Atlantic City Society for the Prevention of Cruelty to Animals. Mrs. James B. Elwerson, Jr. (Eleanor Mayo), was among the participants.

At the biennial convention of the National Federation of Musical Clubs in Cleveland, O., last week the following officers were elected: President, Mrs. J. H. Webster, Cleveland; first vice-president, Mrs. Philip N. Moore, St. Louis; second vice-president, Mrs. Russell R. Dour, St. Charles, Minn.; vice-president Eastern section, Mrs. James Pedersen, New York; vice-president Northern section, Mrs. Frances King; vice-president Western section, Mrs. D. A. Campbell, Omaha; vice-president Southern section, Mrs. Eugene S. Verdery, Augusta, Ga.; recording secretary, Mrs. W. B. Collins, Akron, Ohio; corresponding secretary, Mrs. Henry S. Dunforth; treasurer, Mrs. John Leverett; auditor, Mrs. John E. Curren.

Fanciulli's Seventy-first Regiment Band will dedicate the Temple of Music at the Pan-American Exposition, May 30.

NOTES OF NEW THEATRES.

Sullivan Brothers, of North Adams, Mass., are to build in that city this Summer a theatre to be called the Empire. J. B. Elfstrick and Sons have drawn the plans. The seating capacity will be 1,400, and the stage 41x72 feet, and 60 feet to gridiron. In all its appointments the house will be thoroughly modern. It will open in September, under the management of George Reardon.

Articles of incorporation were filed April 29 by the Battle Creek (Mich.) Theatre Company, Limited. The company is organized for the purpose of building a new opera house in that city. The capital stock is $45,000, there being 4,500 shares of $10 each. There are 106 stockholders, who hold shares running from 10 to 225. The company is organized for twenty years. One-tenth of the capital stock is paid in, and the balance is to be paid in monthly installments. The officers of the association are: President, E. C. Nichols; vice-president, C. F. Bock; treasurer, F. P. Boughton; secretary, E. R. Smith; manager, C. W. Post.

Dickson and Mustard's Humpty Dumpty will open the new theatre at Norristown, Pa., May 15.

DEATH OF JOHN GERMON.

After a lingering illness of more than three months John Germon, the old actor and stage-manager, died at Roosevelt Hospital, in this city, on Sunday night, May 5. During the early part of the present season Mr. Germon was a member of the stock company at the American Theatre. In the last week in January, while Held by the Enemy was being presented, the old actor received a serious wound in the leg as the result of an accident on the stage. He was immediately taken to the hospital, where the physicians decided that amputation was necessary. It is said that Mr. Germon objected to the operation vigorously. Blood poisoning set in, and, despite every effort made by the attendants, the injury proved fatal.

Mr. Germon was born sixty-one years ago. He was the son of Greene C. Germon, at one time a noted Uncle Tom, and the brother of Effie Germon, whose fame as an actress has been long established. He made his first appearance on the stage in 1856 as general utility man at the Holliday Street Theatre, Baltimore. During his second season at the Holliday Street he gained some notoriety by challenging the call boy of the theatre to fight a duel. The police arrived in time to prevent bloodshed, but the affair created considerable comment at the time. For a number of years Mr. Germon acted with John T. Ford's stock companies in Baltimore and Washington. In the early days of his professional career he was connected also with the Wallack and Eiching combination and various important stock companies. When the War of the Rebellion began he enlisted in the Union Army and served until peace was declared. After the war he returned immediately to the stage. For four seasons he was a member of the company at Wallack's Theatre; he played with Maggie Mitchell in Held by the Enemy for some time, and for two seasons he toured with Jimmy Logan in Human Hearts.

On his mother's side Mr. Germon was a great-grandson of Joseph Jefferson the first. He was married four times. His first wife, who died in 1874, was Virginia Howard (Mrs. Charles Pope).

It is probable that the remains will be buried in the Actors' Fund plot in the Cemetery of the Evergreens.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of* THE MIRROR *will be forwarded.*]

E. S., Brooklyn: Robert T. Haines is the leading man with Viola Allen in In the Palace of the King.

P. S., New York city: Marie Jansen was the original Valentine in the Comley-Barton company's production of Olivette.

M. R., New York city: Jean de Reszke was born in Warsaw, Poland, in 1853. He was married to the Countess de Mailly Nesle, Oct. 30, 1886.

L. D., New York: There are at least a dozen Westons, more or less, prominent in vaudeville. Write a letter, address it in care of THE MIRROR, and it will be advertised.

L. R., Phœnix, Ariz.: 1. De Wolf Hopper never appeared in The Bride Elect. 2. "The Stars and Stripes Forever" march was not sung in De Wolf Hopper's production of El Capitan.

R. I. G., New York city: A Female Drummer has closed its season. Raney and Vance, managers of the attraction, have offices in the New Zealand Building, Thirty-seventh Street and Broadway.

L. F.: Agnes Huntington has retired from the stage and resides in England. 2. Nellie Melba, Lillian Nordica, Lilli Lehman, and Signor Campanari are not in the United States at the present time.

C. AND R., New York city: 1. Jane Kennark is playing with the Woodward Stock company at the Auditorium, Kansas City. 2. Isabelle Evesson has been with the Forepaugh's Theatre Stock company, Philadelphia, but left that company recently.

H. C. R., New York city: May Irwin never acted in The Sporting Duchess. Agnes Booth played the title part in the production of that play at the Academy of Music. The run began Aug. 29, 1895, and ended Feb. 29, 1896. May Irwin played in The Widow Jones at the Bijou Theatre from Sept. 16 to Nov. 9, 1895.

E. B. H.: No repertoire company, nor any other company outside of the companies now authoritatively playing the Potter version of Under Two Flags and the Fitch version of Sapho, has any right to use either of those plays except by arrangement with those authors or their representatives. Any one has a right, however, to make new and independent plays from the novels, if in making such plays he does not trench on the rights of the authors of the current plays. Those authors will be protected by law in any original arrangement, business, etc., that characterizes their work.

C. G. M., Omaha, Neb.: To the best of our knowledge there are no books dealing with comic opera construction printed in the English language. In works on the technique of the drama, however, the subject is occasionally treated incidentally. The fundamental laws of both forms of composition are almost identical, and the rudiments of the librettist's art may be learned, therefore, from the books designed for the use of the dramatist. Perhaps no better text-books of comic opera construction may be found than the librettos of the Gilbert and Sullivan operettas. W. S. Gilbert's construction is almost flawless and is certainly superior to that of any other English librettist of the past or present. A careful study of his works, which are published in cheap form, will disclose fully the laws of comic opera building.

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THE PLAYERS' CHRONOLOGY.

May.

6. Old Bowery Theatre, New York city, reopened 1839.
7. Charles Macklin's last appearance, 1789.
Birth of Joseph Proctor, at Marlboro, Mass., 1816.
8. Original production of The School for Scandal at Drury Lane, 1777.
Birth of Marie Wainwright, in Philadelphia, 1855.
American debut of Charlotte Frances (Mrs. C. B. Hale), at the Astor Place Theatre, 1852.
Death of Mrs. Elisabeth Charles (Mrs. Hamblin, nee Blanchard) in New Orleans, 1849.
9. First appearance of Mrs. Alfred Bunn (Margaret Agnes Somerville), at Drury Lane, 1816.
Birth of John Brougham, in Dublin, 1814.
Birth of Dan Bryant, at Troy, N. Y., 1833.
Marriage of Charles E. Evans and Minnie French, 1882.
10. Death of Barton Booth, 1733.
Birth of William Warren, at Bath, England, 1767.
London debut, at Her Majesty's, of Rachel, 1840.
Birth of Samuel Chapman, in London, 1790.
Astor Place riots began 1847.
Death of Susan Cushman, in Liverpool, 1859.
Ermiule produced at Cushe, New York, 1868.

THE USHER.

Clara Morris, whose comet-like appearance in the literary sky has created something of a sensation, is likely to follow her forthcoming novel with a play, the general plan of which she has completed recently. Miss Morris, who has become celebrated as a graphic writer, ought to be able, with her intimate and expert knowledge of the theatre, to achieve equal distinction as a dramatist.

●

Another free advertising device has been adopted by certain New York managers, napoleonic and otherwise.

It has become the regular thing to announce that a new production is about to be sent to London, where the people are crying for it and must have it. "Efforts are being made to cancel dates in this country, and if these are successful," etc.

A week or more is allowed to circulate this story thoroughly, and then comes the inevitable sequel. Managers here refuse to give up their bookings, and accordingly the project has to be abandoned.

This scheme secures a certain amount of newspaper publicity of problematic value; but its object is transparent and its reiteration is monotonous.

●

Peter McCourt, who represents the Trust in Denver and controls the bookings of the Colorado Silver circuit, is having trouble with the unions. The Stage Employes' Union has declared war upon him and his theatres.

Besides the stage hands the musicians in the various theatres controlled by McCourt have been ordered out on strike, and the trades organizations are now preparing to boycott the owners of the buildings in which the theatres are situated.

The booking agents of the Trust in this city are to be notified by the union committee that all attractions booked by McCourt will be boycotted, and that if the Trust upholds him in the fight all the theatres and companies controlled by the Trust's booking firm will be included in the boycott. McCourt declares that he will replace the strikers with non-union men.

●

As an illustration of the operation of the boycott Harry Corson Clarke's experience at the Grand Opera House in Cripple Creek the other day may be cited.

Mr. Clarke was obliged to give his performance of What Did Tomkins Do without the help of musicians or stage hands. The members of the company shifted the scenery, and the incidental music was furnished by one of the actresses who played a piano.

A committee intercepted intending visitors and persuaded the majority to remain away. "I played to $71.25," writes Mr. Clarke. "My business in this town was excellent last season, but with hundreds of howling strikers and their friends outside the theatre, even people who had bought tickets were unable to get in. At Leadville and Pueblo the orchestra walked out." Sag Harbor, which was booked for this week at the Grand Opera House, canceled the engagement, and unless the boycott is raised other companies will follow suit.

McCourt, it will be recalled, has done some boycotting on his own account in the past, in the interests of the Trust, against anti-syndicate attractions. He is now experiencing the results of his own methods.

●

The American Dramatists Club has taken offices in the Actors' Society Building, in Fortieth Street, just east of THE MIRROR offices. Here, it is likely, the club will settle down permanently. Its new rooms are large and they will be fitted up attractively. During the absence of President Bronson Howard the past year Vice-President J. I. C. Clarke has kept the club active in its various departments of work and play and it continues to be healthy and flourishing.

●

There is no truth in the report that Lotta contemplates returning to the stage. "I have left it for good and all," she says. "I have had many offers, but I have rejected them all. I cannot say that I miss professional life. It takes all my time to look after my business interests."

Lotta is at Belvedere, near San Francisco, where she has taken a cottage. Her mother is in feeble health and Lotta believes that the famous climate of California will restore her strength.

Mrs. Crabtree, who is far advanced in years, formerly took entire charge of her daughter's large property, and to her shrewd and successful management its steady increase may be attributed.

●

Judge Kohlsaat's decision in The Little Minister case is another important victory for the protection of dramatic work. John A. Fraser sued Charles Frohman for royalties on the Barrie play, claiming to own the American copyright.

From the evidence presented it appeared that Fraser's alleged ownership was based upon his having secured the plates from a book publishing concern which had had from Barrie the right only to reproduce the novel from the advance sheets.

The effect of his decision is likely to be one of turmoil, especially among the stock theatre managers who have given Fraser's version of the play.

THE TWELFTH NIGHT CLUB'S BENEFIT.

The player women composing the Twelfth Night Club took unto themselves a benefit at the Empire Theatre on Friday afternoon, and a houseful of friends saw, in return, an enjoyable entertainment. It is pleasant to record that this jolly little club cleared by the benefit $2,925.50. This sum goes toward the Twelfth Nighters' fund for a clubhouse, and it should be sufficient to pay for a few Turkish corners and other odds and ends.

The programme was nothing if not diversified, since it ranged from tragedy to cake walking. First came an odd conceit, called A Conference of the Powers, written by Grant Stewart. The scene was the Weather Bureau, and Bijou Fernandez was the Clerk of the Weather, while Maude Monroe was Sunshine; Selena Fetter, Thunder; Blanche Bates, Rain; Alice Fischer, Fog; Elizabeth Tyree, Jack Frost, and Ida Conquest, Rainbow. The skit was droll enough, as such things go, and the actresses played it right merrily.

Louise Allen Collier did some pretty dancing, and Chauncey Olcott sang three songs, the last under palpably feigned protest. A playlet, Hallowe'en and Candlelight, was to have followed, but didn't because Margaret Anglin, who was in the cast, had wrenched her ankle in Diplomacy the night before and couldn't appear. So Blanche Bates apologized for her, and made a charming little speech thanking every one for having come. Then she gave a recitation that, unfortunately, wasn't as good as it might have been. Minnie Dupree, in her own sweet, winsome way, next gave a delightful monologue, The Butterfly and the Pudding, by Evelyn Greenleaf Sutherland, after which Mackenzie Gordon sang for a considerable period.

Lottie Blair Parker's one-act play, Francesca, was the succeeding offering. In this the daughter of an Italian fruit vender secretly loved a young New Yorker, while her father wished her to wed an elderly fellow countryman. She learned to her sorrow that the lover wished her to be his untrammeled by the fetters of matrimony. When the father discovered this he would have slain the perfidious lover, but the daughter wrested the knife from him and killed herself. Had the action been swifter the play might have been intensely dramatic, but it was spun out over too long a space and became tedious. Robert Edeson gave an admirably faithful and consistent portrayal of the fruit vender. Amelia Bingham was unsuited in temperament and appearance to the role of the daughter. J. Bennett Sturges had the ungrateful part of the lover.

The Lambs' Jubilee Quartette was on the bill, but Richie Ling, one of its members, was ill, and Arnold Daly's short play, A Trifle, done at the Lambs' gambol two weeks ago, was substituted. It brought to mind When We Were Twenty-one. An unsophisticated young man has fallen in love with a dancer, whom he considers a paragon of virtue, but whose reputation is really far from stainless. A worldly wise friend shows him the woman's true character by means of an incriminating letter, and the young man's idol is shattered. The episode was narrated well, and Mr. Daly, Edwin Stevens, and Thomas A. Wise acted it effectively.

The real hit and novelty of the programme was the last number, A Terpsichorean Carnival, which was a cake walk without the cake. A bevy of Twelfth Nighters and their partners were blacked up and grotesquely garbed for this, and they "walked" in a variety of ways that kept the house in continual hilarity. John C. Rice and May Robson won the most laughter, perhaps, but Frank Worthing and Alice Fischer were close seconds, and Thomas A. Wise as a colored "mammy" and Minnie Dupree as a boy were also an amusing pair. Some of the other couples were William Collier and Elizabeth Tyree, Arnold Daly and Ada Dwyer, Ernest Hastings and Adelaide Fitz Allan, Bruce McRae and Letia Owen Ellis, Cuyler Hastings and Kathryn Fisher, Wilbur Lackaye and Genevra Ingersoll, James E. Sullivan and Dorothy Donnelly, George Richards and Ellen Berg Edeson, Vincent Serrano and Lillian Thurgate, Harry Woodruff and Evangeline Irving, George Howard and Sally Williams, Campbell Gollan and Maude Monroe, Edward Ebeles and Louise Collins, and Arnold Daly and Ada Dwyer. Louis M. Fields, of Weber and Fields, arranged the carnival.

STUDENTS IN OLD PLAYS.

Prof. L. Du Pont Syle, of the University of California, writes to THE MIRROR as follows: "I notice that you recently stated in THE MIRROR that the Yale performances are the earliest attempt by an American university to give a series of the old English comedies. I fear I must claim what honor of priority there may be for the University of California, as the following account of performances given under my direction will show: In 1896 we presented Congreve's Love for Love; in 1897, The Chaplain's Revenge, from Besant and Rice's The Chaplain of the Fleet; in 1899, Goldsmith's The Good-Natured Man; in 1900, Landeau's Mlle. de la Seylusé, and this year we produced Lord Ogleby, an adaptation by myself of Garrick and Colman's The Clandestine Marriage."

NEWS ABOUT NANCE O'NEIL.

A letter received by J. Duke Murray from McKee Rankin speaks in glowing terms of the success of Nance O'Neil, who is under Mr. Rankin's management. For a year past Miss O'Neil has been touring Australia and New Zealand. On Aug. 1 she will leave for South Africa to play an extended engagement, and after that Egypt, Japan, China, and other Australian countries will be visited and another tour of Australian will follow. Subsequently Miss O'Neil will appear in London. Four years, Mr. Rankin writes, will be consumed in these engagements, and then he will bring Miss O'Neil back to America to make her New York reappearance at a Broadway theatre.

MITTENTHAL'S MANY STOCK COMPANIES.

The Mittenthal Brothers seem to be out to "corner the stock market." Besides their Aubrey Stock company, which is now running in Kansas City, Mo., they have completed negotiations to place stock companies in three other cities, Brooklyn, Jersey City, and Worcester, Mass. The Aubrey Stock—as the companies are to be styled—will open the Grand Opera House in Brooklyn May 13 with The Charity Ball, the Jersey City season will open a week later, May 20, with The Fire Patrol, while We Two of Tennessee is slated for the same night at Worcester, Mass.

A THEATRE BY LOTTERY.

The Norfolk, Neb., Opera House is being sold by lottery. Fifteen thousand tickets at $1 each are being circulated.

JACOB ADLER IN THE SAVAGE.

At the People's Theatre last Thursday evening Jacob Adler and the regular stock company of the Jewish playhouse revived J. Gordon's remarkable drama, The Savage. Although the play is old and has been often presented on the local Jewish stage, it is still one of the most popular in the company's repertoire. It is a play in which no actor save Mr. Adler has succeeded, and the character of Lemach will probably die with him. The theatregoers of the Ghetto appreciate this, and whenever the play is presented an enormous audience is a certainty. On Thursday night, which was the occasion of the benefit of the theatre's treasurer, the house was packed from the orchestra rail to the topmost tier of the gallery.

The Savage is the fifth of the long series of plays from the pen of Gordon, the foremost dramatist of the Ghetto. Unlike many of his works, it is an entirely original drama. Its story has no counterpart in the literature of the English stage, nor has the English stage a single play that can surpass it in horror. Horror is the keynote in its dirge-like song. It possesses almost the ghastliness of Poe's haunting stories, yet it has no supernatural qualities. It is a plausible picture of commonplace life made frightful by the exposition of idiocy gradually developing into maniacal frenzy. It is doubtful if an American audience could endure the mental torture that the play inflicts. The Jews, susceptible as they are to the dramatic emotions, seem not to regard idiocy in the same light of infinite pathos as do Anglo-Saxons. They escape the terrors of the play by steadfastly gazing at its comic side. Even viewed from this mental standpoint the drama cannot be less than hideously impressive.

As is the case in nearly all of the Yiddish plays presented in New York, the scenes of The Savage are laid in Russia. Samuel Liebich, a rich old merchant and a widower, has three sons and a daughter, who live in the family home. One son, Simon, is a student; another, Alexander, is a business man of depraved tastes; the daughter, Liza, is an attractive, sympathetic young woman, and the third son is Lemach, an idiot. Liebich, to the dismay of his children, takes unto himself a young wife. A family quarrel follows her arrival, and Simon, the noblest of the brothers, leaves his father's home. Liza, in turn, is driven out by the stepmother, and, not having any means of earning a livelihood, becomes an outcast. A young profligate, Velvi Verebeichik, is introduced into the household as a relative of the second wife, Zelde. He proves to be her lover. These two wolves in sheep's clothing prey upon the confiding old merchant until they destroy his dignity and peace and almost succeed in robbing him of his fortune. Lemach, the idiot, prevents the complete triumph of the paramours. Lemach, crouching, gibbering and bestial, is the dominant figure in the play. He is, at first, an apparently harmless imbecile. He crawls about the room, picking threads from the carpet, now toying with a picture or a book, laughing repulsively; now weeping suddenly and crying out for his dead mother; now, stealthily and with insane craftiness, spying upon the others of the family. A description of a storm throws him into a frenzy, the touch of a woman's hand thrills with a tumult of emotions that he cannot express. The second wife treats him kindly. A strange, wild love for her awakens in the idiot's breast. He watches her doggedly as she goes about the house. At last he comes upon her as she lies asleep on a couch. He kisses her hand. Straightway the fires of madness that have smoldered under his idiocy burst forth and blaze in his brain. He realizes the hopelessness of his condition; he is exalted, momentarily, by his love. Out of the chaos of his thoughts comes one definite purpose. Since she cannot be his he will kill her. He fetches a knife, locks the doors, and after waking the woman, stabs her. Loud knocks are heard outside and the sound of voices. He looks this way and that, shuddering. Then standing beside the body of Zelde he plunges the knife into his own breast and reels forward until he falls beside the woman he loved and killed.

Mr. Adler's impersonation of Lemach was so realistic that it was almost impossible to separate mentally the actor from the role. Before playing the character for the first time, some years ago, Mr. Adler made a careful study of idiocy, and in his performance he reproduced accurately most of the indications of that state known to alienists. His representation of an epileptic fit was so intensely horrible that one could scarcely force one's self to look upon it. Indeed it would be hard to imagine a more repellant, awful and at the same time artistic characterization than was Mr. Adler's Lemach. Whether such characters should or should not be represented on the stage is a question that most theatregoers answer in the negative; but putting that aside there can be no doubt that Mr. Adler's impersonation was one of the finest pieces of realistic character acting that has been seen in New York in many a season.

The other roles were without exception admirably played. Mr. Yong appeared as Samuel Liebich, Mrs. Natanson as Zelde, Mrs. Adler as Liza, Mr. Greenberg as Alexander, Mr. Levenson as Simon, Mr. Manne as Verebeichik, and Mrs. Manne as Shifre. The Savage will be repeated on the night of May 21.

ARTHUR SIDMAN'S NEW PLAY.

Arthur Sidman graduated from vaudeville to the legitimate last week when he produced at New London on April 29 his original rural play, York State Folks, under management of Fred E. Wright. Mr. Sidman had had the play up his sleeve for a long time and had received many offers to produce it, but had awaited a fitting opportunity and an edequate mounting. No better play of its sort has been put forward, judging from its first performances.

The story tells of an episode in the life of Myron Cooper, an old organ builder, of Martinsville, N. Y., who has made an organ for a church in Rochester and has been up there to try it without much favor. It seems pretty clear that the organ will not be accepted. Old Myron queers himself with Simon Peter Martin, the local Pooh-Bah, by advocating a new railroad that wants to run through the village, and then he loans $150 to Martin's son, Frank, to pay a gambling debt, this sum being taken from money acquired by Myron in his capacity of tax collector. Frank loves Myron's niece, Jennie Miller, and she loves him; so the old man lends the money to save Frank's reputation, trusting that his organ will prove acceptable to Rochester before it shall be necessary for him to make report to the county treasurer on the taxes. But the organ's fate is still in doubt when the time comes for the accounting, and Frank hasn't repaid the loan. Simon Peter wants a statement from Myron, finds that accounts are $150 short and is indignant, never guessing that the sum has been borrowed to save his own son. Meanwhile, Hal Murdock, a young music teacher from the Syracuse University, has struck town and has stolen away nearly all of Myron's pupils, as well as getting the place of organist in the village church. So troubles hedge Myron in on all sides until Frank and Jennie's wedding day, when everything ends happily through Murdock's trip to Rochester to show off the organ and secure its acceptance, which means much money for the old man, who dozes off at the final curtain, dreaming of his organ and a sweet-voiced boy choir, who are shown in a closing tableau.

This tale is well wrought out, showing a variety of country types. Mr. Sidman as the lovable old organ builder played with the delicacy and sweetness that made memorable his delightful performance in Back Home. The simple, absolutely unaffected sketch that he gave of Myron Cooper ranks fairly as one of the best character drawings of native humor and pathos that has been put on the stage. And his supporting company was in every way admirable, notable work being done by Ernest Lamson, James Lackaye, Arthur Gregory, Harry Jackson, Harry Linton, Randolph Currie, Dwight Smith, George W. Maguire, Mrs. Sidman, Kate Jackson and Leila McIntyre. The mounting of the play was complete, every detail being thoughtfully cared for and backed by admirable scenery by Arthur Voeghtlin.

PERSONAL.

Photo by Sarony, N. Y.

KYLE.—Howard Kyle, who has been presenting Nathan Hale in his first starring season, has met with such success that he will reopen with that play in September. Mr. Kyle is said to have several plays under consideration, with one of which he hopes to follow Nathan Hale whenever a successor may be necessary.

WALTZINGER.—Bertha Waltzinger made her first appearance as Dolores in Florodora at the Casino last Friday evening.

ANGLIN.—Margaret Anglin sprained her ankle during the performance of Diplomacy at the Empire on Thursday. She was able to appear the next evening, although compelled to cut the Twelfth Night Club's benefit matinee.

GILMAN.—Mabel Gilman last Friday left the Presbyterian Hospital, where she had been a patient for a month, and went to Atlantic City to remain until her recovery is complete.

EDGETT.—Edwin Francis Edgett, formerly dramatic editor of the Boston *Transcript*, returns to the editorial staff of that paper after an absence of two years spent in journalistic work in London, and as a member of David Belasco's business forces.

MELTZER.—Charles Henry Meltzer, the well-known critic and dramatist, contributes to the May number of The Criterion the third of his series of essays on "One Century of the Drama." The paper treats of "The Play of Artifice," and what Mr. Meltzer writes on the subject is most illuminative, interesting and scholarly.

LE MOYNE.—Sarah Cowell Le Moyne may be seen as Lady Macbeth next season. Her managers, Liebler and Company, contemplate making an elaborate revival of Macbeth. This will not interfere with Mrs. Le Moyne's appearance in F. Marion Crawford's new play.

ROBINSON.—Forrest Robinson has been engaged by Charles Frohman for next season.

COLLIER.—Mr. and Mrs. William Collier (Louise Allen) dined out of doors on Sunday at the Hermitage, the French restaurant at Williamsbridge that is the scene of the third act of The Climbers.

BENTLEY.—Walter Bentley, who has lately been touring with his own company through Australasia and the Far East, has arrived in New York and is negotiating for an opening here next season.

FISHER.—Alfred Fisher has been re-engaged by Amelia Bingham as her stage director for next season. Mrs. Fisher (Maggie Holloway Fisher) has been re-engaged by Charles Frohman.

SMITH.—H. Reeves Smith withdrew from the cast of Captain Jinks of the Horse Marines on Saturday, and George Howard has succeeded him. Mr. Smith intends to return to his home in England.

MODJESKA.—Helena Modjeska will sail this week for Poland, to spend the Summer with her sister. After her tour next season Madame Modjeska intends to retire from the stage.

HACKETT MANNERING.—The report that James K. Hackett and Mary Mannering would appear together for a few weeks each season in special productions of Shakespearean plays is denied.

BINGHAM.—Amelia Bingham has ordered from C. Haddon Chambers a modern society comedy that will be produced by her company at the Bijou Theatre on January 27, 1902.

NORDICA.—Lillian Nordica sailed for Europe last Thursday, to spend the Summer. Next season she will sing here in concert.

MASCAGNI.—Pietro Mascagni, exclusive announcement of whose American tour was made in THE MIRROR some time ago, will leave for this country on October 15, accompanied by an orchestra of eighty. The tour will last eight weeks.

ODILON.—Helen Odilon, the visiting star at the Irving Place Theatre, will terminate her engagement on Wednesday and on the following day will sail for [illegible] on the *Fürst Bismarck*. An extra [illegible] will be given on Wednesday afternoon, when Madame Odilon will appear in the emotional drama Faithless.

CURRENT AMUSEMENTS.

Week ending May 11.

Manhattan Borough.

[illegible] 142d St.). Waite Stock [illegible].
[illegible] Ave., nr. 130th St.). The [illegible].
HARLEM OPERA HOUSE (209-211 West 125th St.). [illegible]—22 plus 8 plus 1 to 7 Times.
HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.
PROCTOR'S (125th St., nr. Lexington Ave.). Continuous Vaudeville—2.00 to 10.45 p. m., also Our Bitterest Foes and Pink Dominoes—12 plus 1 to 12 Times.
CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.
MAJESTIC (Eighth Ave. and 59th St.). Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Continuous vaudeville—2.00 to 10.45 p. m., also Confusion—1 to 12 Times.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (1564 Broadway and 164-170 West 47th St.). Now building.
NEW YORK (Broadway and 45th St.). The Giddy Throng—20th Week—157 to 164 Times.
CRITERION (Broadway and 44th St.). Julia Marlowe in When Knighthood was in Flower—17th Week—115 to 121 Times.
BERKELEY LYCEUM (23 West 44th St.). Closed.
VICTORIA (Seventh Ave. and 42d St.). Closed Sat. Eve., May 4.
REPUBLIC (207-211 West 42d St., adjoining the Victoria). Lovers' Lane—95 plus 2d Week—9 to 16 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.). Henry Greenwall Stock in Darkest Russia.
MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in Dr. Jekyll and Mr. Hyde.
BROADWAY (Broadway and 41st St.). The Price of Peace—8th Week—53 to 60 Times.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.). William Faversham in Diplomacy—4th Week—25 to 32 Times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Closed Mon. Eve., April 29.
CASINO (Broadway and 39th St.). Florodora—26th Week—196 to 203 Times.
KNICKERBOCKER (Broadway and 38th St.). Otis Skinner, Eleanor Robson, Sarah Cowell Le Moyne in The Land of Heart's Desire, and In a Balcony, Mon. Aft., May 6.
HERALD SQUARE (Broadway and 35th St.). Lulu Glaser in The Prima Donna—4th Week—21 to 28 Times.
GARRICK (35th St., east of Sixth Ave.). Captain Jinks of the Horse Marines—14th Week—107 to 114 Times.
HAMMERSTEIN'S DRURY LANE (322-332 West 35th St. and 311-321 West 34th St.). Now building.
KOSTER AND BIAL'S (145-149 West 34th St.). Maud Daniels Company in Nell Gwynne—1 to 12 Times.
SAVOY (112 West 34th St.). Closed for fourth time of current season—Sat Eve., March 23.
MANHATTAN (1285-1287 Broadway). Closed Sat. Eve., April 27.
THIRD AVENUE (Third Ave. and 31st St.). Closed Sat. Eve., April 27.
BIJOU (1239 Broadway). Amelia Bingham in The Climbers—17th Week—131 to 138 Times.
WALLACK'S (Broadway and 30th St.). Henrietta Crosman as Mistress Nell—22 plus 82 plus Revival—2d Week—9 to 16 Times.
DALY'S (Broadway and 30th St.). James T. Powers in San Toy—65 plus Revival—10th Week—72 to 79 Times.
WEBER AND FIELDS' (Broadway and 29th St.). Closed Sat. Eve., April 20.
COMIQUE (Broadway and 29th St.). Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12.30 to 10.45 p. m. Also Madame Butterfly—12th Weeek—133 to 144 Times.
GARDEN (Madison Ave. and 27th St.). Under Two Flags—14th Week—104 to 111 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.). Forepaugh and Sells Brothers' Circus—2d Week—12 to 23 Times.
MINER'S (312-314 Eighth Ave.). Weber's Parisian Widows.
MADISON SQUARE (24th St., nr. Broadway). William Collier in On the Quiet—13th Week—100 to 107 Times.
LYCEUM (Fouth Ave., bet. 23d and 24th Sts.). Closed Sat. Eve., April 13.
EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Converts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12.30 to 10.45 p. m., also Cinderella at School—1 to 12 Times.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Anna Held in Papa's Wife.
IRVING PLACE (Southwest cor. 15th St.). German Tragedy, Comedy and Opera.
FOURTEENTH STREET (14th St., nr. Sixth Ave.). Chauncey Olcott in Sweet Inniscara—Revival—1st Week—1 to 8 Times.
KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12.00 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.). Uncle Tom's Cabin—10th Week—74 to 81 Times.
TONY PASTOR'S (143-147 East 14th St.). Continuous Vaudeville—12.30 to 11.00 p. m.
DEWEY (126-132 East 14th St.). The Grass Widows.
STAR (Broadway and 13th St.). Permanently closed Sat Eve., April 20.
GERMANIA (147 East 8th St.). Adolf Philipp in Der Kartoffel Koenig—4th Week—22 to 28 Times.
LONDON (235-237 Bowery). W. L. Bissell's Fads and Follies.
PEOPLE'S (199-203 Bowery). The Hebrew Drama.
MINER'S (163-167 Bowery). The Innocent Maids.
THALIA (46-48 Bowery). The Hebrew Drama.
WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.).
PARK (383 Fulton St.). B. S. Spooner Stock in Because She Loved Him So—13th Week of Season.
HYDE AND BEHMAN'S (340-352 Adams St.). Vaudeville every afternoon and evening.
NOVELTY (Driggs Ave. and South 4th St.). Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.). My Lady—93 plus 1 to 8 Times.
PAYTON (Lee Ave., opposite Taylor St.). Corse Payton Stock in Woman Against Woman.
UNIQUE (194-196 Grand St.). The Monte Carlo Girls.
LYCEUM (Montrose Ave. and Leonard St.). N. S. Wood as The Boy Tramp.
CRITERION (Fulton St., opposite Grand Ave.). Frank E. Baker Stock in Whose Baby Are You—29th Week of Season.
AMPHION (437-441 Bedford Ave.). Closed Sat. Eve., April 27.
STAR (391-397 Jay St., nr. Fulton St.). The Bohemian Burlesquers.
EMPIRE (101-107 South 6th St.). Permanently closed Sat. Eve., March 16.
COLUMBIA (Washington, Tillary and Adams Sts.). Ben Hur—3d Week—16 to 23 Times.
GAYETY (Broadway and Middleton St.). Harry Lacy in The Still Alarm—8 plus 1 to 9 Times.
BIJOU (Smith and Livingston Sts.). Coon Hollow.
MONTAUK (585-587 Fulton St.). Clara Lipman and Louis Mann in All on Account of Eliza.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Vaudeville every afternoon and evening.
ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.). Vaudeville every afternoon and evening.
FOLLY (Graham Ave. and Debevoise St.). Now being completed.

AT THE THEATRES.

Koster and Bial's—Nell Gwynne.

Comic opera in three acts, by Robert Planquette. Produced May 6.

Charles II	Bertie Dale
Buckingham	Gustave Vaughn
Rochester	J. E. Conly
Falcon	Post Mason
Wensel	Harry Lane
The Beadle	Allan Ramsay
Hodge	Charles Vaughn
Podge	Charles Hoskins
Peregrine	Annie Moore
Nell Gwynne } Zaphet, a gypsy }	May Baker
Clare	Helena Salinger
Jessamine	Kathryn Howland
Marjorie	Florie Graff

At Koster and Bial's yesterday afternoon the Maud Daniel Opera company sang Planquette's three-act comic opera, Nell Gwynne. This never has been sung here until now, which is passing strange, for it is bright and tuneful, conventionally pleasing in plot, and at times humorous in situation. The horse play and burlesque that predominate in later day American comic opera are lacking and their absence is not regretted. The score is always attractive, if not of striking merit.

The plot concerns mostly the love affairs of Clare, ward of Charles II, and Jessamine, another English lassie. Through Nell's aid each eventually wins her sweetheart, after a series of complications during which Nell disguises herself as a cook, a fortune teller, and a country dame.

May Baker assumed the title-role with fair success, though her work might have been more sprightly. Allan Ramsay as the Beadle gave a very good comedy performance. More or less acceptable portrayals were offered by Helena Salinger, Gustave Vaughn, J. E. Conly, Post Mason, and Kathryn Howland. The chorus was numerous and costumed prettily. The opera suffered, on the whole, from a weak presentation. With a more competent and better voiced cast it would make an agreeable evening's entertainment, and should be popular at present in view of the vogue that Nell Gwynne is enjoying because of Henrietta Crosman's delightful portraiture.

Between the acts of Nell Gwynne Florence Bindley and Ida Morrelle were seen in specialties, and the living picture, "The Fall of Babylon," and the Amazon march were retained another week.

Knickerbocker In a Balcony.

The special Spring tour of Otis Skinner, Eleanor Robson, and Sarah Cowell Le Moyne began at the Knickerbocker Theatre yesterday afternoon, when In a Balcony and The Land of Heart's Desire were presented for a single matinee. A very large audience attended, taking advantage of this, the last opportunity to see one of the most meritorious performances of the season.

In a Balcony was the subject of a long review in THE MIRROR on its previous presentation by this cast at Wallack's Oct. 26. The admirable rendering that Browning's beautiful, moving dramatic poem had then was repeated yesterday. Otis Skinner read and acted with force, feeling and fine expression. Eleanor Robson, as Constance, gave another demonstration of her exceptional talent. The excellence of her reading, the finished technique of her acting, and the wealth of sympathy with which she endowed the character, all deserve high praise. Mrs. Le Moyne repeated her superb rendering of the role of the Queen, her art enabling her to give a performance at once intelligent, forceful and commanding. The stage management of Oscar Eagle; the scenery by Homer Emens; the incidental music by Virginia Gerson, and the costumes, designed by Virginia Gerson, all call for renewed commendation. W. B. Yeats' one-act play, The Land of Heart's Desire, came first on the programme, and was acted by an entirely new cast. Mabel Taliaferro made another stride forward in her artistic career by her work as the Faery Child. It is the most difficult part Miss Taliaferro has undertaken, and she played it with grace, subtlety and thoughtfulness. Nora O'Brien was a capable Maire Bruin, and Harold Russell did well as Father Hart. Oscar Eagle was successful as Maurteen; Ada Dwyer was excellent as Bridget, and Frank Connor was a satisfactory Shawn.

Murray Hill—Dr. Jekyll and Mr. Hyde.

Daniel E. Bandmann began last evening a week's engagement as "visiting star" with the Henry V. Donnelly Stock company, at the Murray Hill Theatre, in his own dramatization of Dr. Jekyll and Mr. Hyde. The play, and Mr. Bandmann's performance in the uncanny dual role, are well remembered by many New York theatregoers. But since the great blizzard of 1888, when Mr. Bandmann appeared at Niblo's, a new generation of play patrons has arisen, and the large audience last night consisted largely of persons who knew the player and his play only by hearsay.

Viewed from a 1901 standpoint the dramatization seems crude, theatric, and unconvincing. The dialogue and situations in the scenes which should be most natural and lifelike are very unreal, while in those scenes calculated to inspire horror, the means employed are so obvious that there is little or no illusion.

Mr. Bandmann played the difficult dual role with force, and with considerable grace in the emotional scenes. But his characterization was out of key with modern dress and modern surroundings. He overacted, and his manner of reading the lines was entirely too theatric. Dorothy Donnelly was an agreeable Sybil, William Bramwell a satisfactory Mr. Utterson, and Walter Allen a very good Dr. Lanyon indeed. Others in the cast worthy of especial mention was William Redmund as the Rev. Mr. Harvlan, Laura Hope Crews as Lilian, Mrs. Thomas Barry as Mrs. Wiley, and Frances Starr as Sarah. Next week, A Texas Steer.

Metropolis—Queena, the Actress.

The supplementary Summer season of the Metropolis Theatre opened most auspiciously last night with Queena, the Actress, presented by the Waite Comedy company. This organization has been meeting with much success on the road and intends presenting a series of popular plays at popular prices during its engagement. Judging from the size and enthusiastic appreciation of the audience last night, the company's stay will prove most successful.

The company includes Harry M. Fenwick, George Arvine, Arnold M. Alexander, George H. Sommers, Nat Leffingwell, A. H. Waters, Belle Stevens, Belle Gilbert, Lola Morrisse, Lucy Harris, and Little Queen Mab. Specialties are introduced between the acts.

The Fatal Card is announced for next week. Two matinees a week are to be given, on Wednesday and Saturday. The entire orchestra and balcony at matinees will be 25 cents, and for the evenings 25 and 50 cents.

American—Darkest Russia.

Last evening the stock company at the American presented Darkest Russia to a large audience. Lotta Linthicum as Ilda gave the best performance of the cast, her work being judicious, forceful and artistically excellent. Julia Blanc again showed her versatility by a vivacious portrayal of a young widow. Ralph Stuart was effective as Alexis Nazimoff, and Thomas J. Keogh played a comic American with good results. Georgia Welles as Olga was as winsome as ever. Hardee Kirkland and Menifee Johnstone also won favor. The work of the others ranged from fair to poor. Next week, Prisoners of Algiers.

At Other Playhouses.

ACADEMY OF MUSIC.—Uncle Tom's Cabin will end its run here May 18.

BROADWAY.—The Price of Peace will be withdrawn Saturday night, when this house will close for the Summer.

BIJOU.—The Climbers is still popular.

CRITERION.—Julia Marlowe's engagement in When Knighthood Was in Flower will terminate June 1. Three special matinees of the play will be given May 28-30.

CASINO.—The vogue of Florodora continues.

DALY'S.—San Toy is drawing deservedly large audiences.

EMPIRE.—The so-called "all star" revival of Diplomacy remains.

FOURTEENTH STREET.—Chauncey Olcott revived Sweet Inniscarra here last evening.

GARDEN.—Under Two Flags is doing well.

GARRICK.—Captain Jinks of the Horse Marines is the bill.

GRAND OPERA HOUSE.—Anna Held makes this week her last appearance in Papa's Wife.

MADISON SQUARE.—Large houses enjoy William Collier in On the Quiet.

HERALD SQUARE.—The Prima Donna is the bill.

REPUBLIC.—Lovers' Lane is prospering in its new environment.

WALLACK'S.—Henrietta Crosman in Mistress Nell is drawing crowded houses.

JACKSONVILLE THEATRE BURNED.

The Park Opera House at Jacksonville, Fla., was burned in the fire that devastated that city on May 3. J. D. Burbridge was the manager of the house.

THE ART OF ACTING.

"Don't handle knife and fork awkwardly;" "Don't be embarrassed," says "Censor," the author of "Don't." "Get into the *atmosphere* of the selection before you attempt to breathe it out on those around you; in short, be *natural*," says Mr. E. B. Warman, in his preface to a series of articles on the Principles of Reading, lately begun in *Werner's Magazine*. Now of what use to anybody are such injunctions as these? Why, they are of just so much use and of no more use than is the oft-heard injunction, "Don't be an ass!"

Every system and method and teacher of elocution the world thus far has seen has said to the learner, "Be natural—avoid the artificial;" but not one of them that has come forward with a set of rules with which to line out and plummet out the natural has, as yet, compassed the object in view; as yet not one of them has produced anything but artificiality.

Mr. Warman says his little book is invaluable to the student and to the teacher of the art of reading. He then proceeds with a series of rules and tests, upon the infallibility of which depends the invaluability of his book. Let us briefly examine Mr. Warman's first rule, first tests, and first example, with the view of determining whether they are infallible or not. His first rule is: "*The emphatic word is the thought word—i. e., the word containing the principal thought.*" In the next paragraph Mr. Warman frankly confesses that this rule, for good and sufficient reasons, is of little or no value; hence, he says, he will "proceed a step further, and offer two tests that will serve as true [infallible?] guides."

"*Test 1.*—The emphatic word in a sentence is the one that can least of all be dispensed with and retain the thought.

"*Test 2.*—The emphatic word—by transposing the words in the sentence—can be made the climacteric word."

Test number one is false. The emphatic word may sometimes be disposed of without any detriment to the thought whatever—indeed, the language sometimes becomes more forcible by dispensing with the emphatic word.

Test number two is right, if we consider only what it says. If we consider what it implies, it is false. It implies that the emphatic word *only* can, by transposition, be made emphatic.

Mr. Warman proceeds to illustrate the infallibility of his rule and his tests with the following two lines, the emphatic words of which he italicizes:

It seems that a *law* had been recently made
That a *tax* on old *bachelors' pates* should be laid.

Now it is true that *bachelors* is one of the words in the second line that cannot be dispensed with, but it is *not* one of the most emphatic. The emphatic words are *tax* and *pates*. We emphasize *ideas*, not *words*. Here the words *old bachelors' pates* express an idea, and twist them and turn them as you will, you will always find that it is the last one of them that will naturally receive the stress that we give to the idea they clothe. Thus:

It seemed that a law had been recently made
That a tax should be laid on the pates of old *bachelors*.
That a tax should be laid on the pates of bachelors that were *old*.
That a tax should be laid on bachelors that are not *young*.

I repeat, transpose the words as much as you will, the word of the locution expressing the emphatic idea that you place last is the word that naturally and consequently properly receives at least as much, and often more, stress than any other word in the locution.

In Mr. Warman's second example—

There is a fountain filled with blood
Drawn from *Immanuel's* veins—

he is as much at fault as he is in his first. The word *veins* is fully as emphatic as *Immanuel's*. If it were a question of one fountain filled with *Immanuel's* blood and of another filled with say *Gabriel's* blood, the case would be different.

If any one ever should produce a book that contained reliable rules for determining what words should be emphasized in reading, and what words and clauses should be touched lightly, a good title for it would be, Elocution Made Easy. But nobody ever will produce such a book. The reader, therefore, that would read well—i. e., naturally—will always have to use his brains, and the poor devils that have no brains to use will always have to read badly—i. e., artificially—or not read at all.

Put not your trust in any rules for determining what words you should emphasize, save one—*the rule of gumption!* ALFRED AYRES.

AT THE P. W. L.

Yesterday's Literary Meeting of the Professional Woman's League was devoted to a talk by Mrs. Olive Miller on the French Revolution. The principal topic about the League yesterday was the election, that is to occur next week. The nominations have been made, but will not be given out until to-day. It is known, however, that Mrs. Edwin Arden was the choice for President of the majority of the members who expressed their preferences as to candidates. Amelia Bingham received the second largest number of votes in the litter of nominations sent to the election tellers. Miss Bingham has declined positively to run, and so has Mrs. A. M. Palmer, the League's actual President. This leaves the field to Mrs. Arden, and although a rival candidate may develop by next Monday, the prospect is that she will be elected.

ZELMA RAWLSTON'S TOUR.

On May 27 Zelma Rawlston, supported by a company of first-class players, will go on the road for two weeks only in opera, vaudeville and farce. Miss Rawlston will sing the title role of Carmen in Bizet's opera of that name, she will next appear in her famous male impersonations and will close the performance in a soubrette part in a rollicking farce. This combination of opera, vaudeville and farce has never been attempted before, it is believed.

JAMES K. HACKETT RECOVERS.

James K. Hackett last week left the private hospital in Philadelphia where he has been undergoing treatment for nervous prostration, and spent last Wednesday in New York. While here he engaged Wilton Lackaye to support him as Don Carlos in Victor Mapes' play, Don Cæsar's Return. He also commissioned Arthur Voeghtlin to paint the scenery for the production. Mr. Hackett, whose health is much improved, left on Thursday for the South for a week's rest.

FIVE DAIRY FARMERS WED.

Matrimony seems to have been epidemic in The Dairy Farm (Western) this season. George S. Lockwood and Ollie Walters were married at Toledo, O., Jan. 21; Harry L. Dunkinson and Grace Hopkins followed suit at Waukesha, Wis., March 22, and at Columbus, O., May 3 A. P. Stern, another Dairy Farmer, married Emma M. Walters, a non-professional.

LEONARD OUTRAM DEAD.

A dispatch from Scranton, Pa., last night stated that Leonard Outram, of E. H. Sothern's company, was found dead in bed at the home of his brother-in-law, James Paul, at Carbondale, yesterday. Death was due to heart failure, following an attack of grip. Mrs. Outram died but a few weeks ago.

ETTA BUTLER ILL.

Etta Butler has been out of the cast of The Prima Donna at the Herald Square for a week past, owing to illness. On April 29 she underwent an operation for appendicitis. Yesterday she was said to be much better. Mabel Bouton is playing Miss Butler's role in The Prima Donna.

SUMMER PLANS.

Estelle Wiener closed with A Brass Monkey in Omaha, Neb., April 28, after a very successful season of thirty-six weeks, and is spending her vacation on a farm at Johnsville, near Dayton, O.

The Knowles, hypnotists, will summer at Eureka Springs, Ark.

Seth Cabell Halsey is summering at Albia, Iowa.

Louie Maurice will sail for Europe on the "Kensington" on May 29.

C. Stuart Johnson has finished his season with A Young Wife, and is in New York. He will make a tour of the London Music Halls this Summer.

ELEANOR FRANKLIN.

Photo by Van Arnam, Troy, N. Y.

While Eleanor Franklin was a member of the Kelcey-Shannon company, playing Jeanette Gross in The Moth and the Flame, George Goodale, of the Detroit *Free Press*, in reviewing the performance in that city, said: "Eleanor Franklin was a pleasing surprise in the part of Jeanette Gross. Her conduct of the incident in which the marriage is forbidden shows her possession of power and resources quite out of the ordinary." The late Major Burbank, of the New Orleans *Picayune*, commented as follows: "A notably capable member of the Kelcey-Shannon company is Eleanor Franklin, who played the part of the wronged woman in the church scene with splendid force and fine artistic sense." * * *

AMATEUR NOTES.

The Catholic Young Men's Club, of Leavenworth, Kan., produced The Colleen Bawn to a good house April 17, at the Grand Opera House. The various parts were well sustained and the entertainment proved a decided success. Those worthy of special mention are Charles Fenning, W. J. Bannon, J. F. McNamara, Maud Allen, Alice Thompson, and Mid Wallace.

Students of the Mt. Angel, Ore., Seminary and College acted the trial scene from The Merchant of Venice, and the farce, A Scheme that Failed, at the College Theatre April 23. Frank Davey, W. M. Kaiser, W. Wicke, L. Moisan, F. McGee, Merle Davey, Delphina Cornoyer, A. Herckestein, Lena Benoit, Pearle Goulet, Louise McGee, and Lena Deragisch were in the cast.

The Girls' High School, of San Francisco, gave a delightful entertainment April 19. Edwin T. Emery and Robert Downing gave readings, and Josephine Gassman sang.

The dramatic corps of the Newark, N. J., Y. M. C. A. presented The Confidential Clerk at St. James' Hall April 29 and May 1.

An Article of War, a comedy in four acts, by Charles P. Brown, was performed for the first time at the Academy of Music, Charleston, S. C., on April 18, by the Charles P. Brown Dramatic Association. The play was well presented, and scored a success. Among those who took part were: John Hoffman, W. J. Moroso, W. B. Austin, William C. Moore, J. F. Lochrey, E. E. Passailaigue, William Messervy, Mrs. George Hoyt Smith, Mrs. John Hoffman, Alice G. Cohen, Mazie Walsh, and Claude Hoffman. The play was successfully repeated May 3.

The Deutscher Kreis of Barnard College presented Goerner's comedy, Englisch, at the Brinckerhoff Theatre May 2. In the cast were: Alice Naumberg, Elsbeth Groeber, Alma Rosenstein, Elsa Alsberg, Wilina Pollok, Elsa Herzfeld, Jeannette Wick, and Hattie Neumann.

The Harlem Wheelmen will give a minstrel show at the Harlem Opera House on May 13.

The Little Mothers of the Poor, under the direction of Mrs. Sydney Rosenfeld, will sing the operetta Florinda at the Bijou Theatre, on the afternoon of May 17.

Members of the Philadelphia Music Club will sing The Yeomen of the Guard at the Broad Street Theatre soon.

The Y. M. L. C. of the St. Joseph's Church, Hamilton, O., recently gave a very good performance of The Magistrate. Those comprising the cast were Robert Fallert, Henry Suedkamp, Louis Naw, Edward Tiemeyer, Karl Krieger, Otto Wahle, William Pater, Fred Timmers, Joseph Fettig, Robert Wagner, John Richter, Teresa Krone, Katie Schildwachter, and Margaret and Gertrude Alsheimer.

Pupils of the Chicago Institute appeared on April 30 in scenes from Julius Caesar; a version of Rip Van Winkle; a play founded on Kipling's "Jungle Book" stories and a pantomime, The Sleeping Beauty.

The Salem Cadets were seen in Mechanic [illegible] Hall, Salem, Mass., April 30-May 2 in an Ar[illegible] opera by Fred Winsor Sargent and [illegible] Grant, the latter the composer of the score and the director of the production. The opera was well staged and sung in a snappy manner. Large and fashionable audiences attended the performances and apparently enjoyed them hugely. Those who took part were: Ellery Brown, Philip Little, Harry R. Peach, Justin D. Hanscom, Alexander Robertson, Charles F. Hayford, Joseph J. Cummings, Willis S. Perry, William A. Burding, Percival Phillips, Leonard Hamel, William A. Stone, Ralph W. Cushman, Israel D. Johnson, Robert Robertson, Charles C. Handy, C. H. Evans, Jr., and C. H. McDonald.

The operetta, The National Flower, was presented at the Oliver Opera House, Lincoln, Neb., by amateurs April 30, for the benefit of a local charity. Cary Adams and Max Adamsky are the authors of the work, which was highly successful. Mrs. J. W. McDonald and Regna Harod assumed the principal roles creditably. Governor Dietrich, Mayor Moores of Omaha; Colonel C. J. Bills, of Fairbury, and Lieutenant-Governor Savage were some of the prominent people in the audience.

At an amateur entertainment at the home of Mr. and Mrs. S. B. French, near Hot Springs, Va., on May 3, Mrs. Edith Wharton's playlet, Copy, was acted by Mrs. French and W. V. Chapin.

A performance by amateurs was given for charity at the Berkeley Lyceum last evening. A Game of Cards was acted by Evelyn Harris, Harry S. Blake, James S. Cushman, and Evert Jansen Wendell. Mrs. James Duane Livingstone sang, and Edward Fales Coward gave a monologue, after which Withered Leaves was presented, with Arthur M. Blake, Evert Jansen Wendell, Jacob Wendell, Jr., Harry S. Blake, Mildred Evtinge, and Pauline Cory in the cast.

The Wood Witch, a new opera, by Albert Mildenberg, will be produced by pupils of the Classical School for Girls in this city, May 29.

The Associate Alumni of Packer Institute presented A Midsummer Night's Dream at the Academy of Music, Brooklyn, April 29. The cast included Edwina H. Hamblet, Adelia E. Potter, Mary Snedeker, Agnes L. Dyer, Sarah T. Day, Henrietta L. Jones, Stella M. Bostwick, Frances E. Fraser, Elizabeth H. Phillips, Harriet Peckett, Helen Burns, Lulu Van Cleaf, Frances Thorburn, Josephine Lowell, Helen Louise Howard, Charlotte G. Pomeroy, Marguerite Shattuck, Eleanor Williams, Julia Ketcham, Lillian Ferris, Katharine Lowell, and Amy Bunn.

The Silver Shield and My Wife's Hat were presented by pupils of the Chicago Musical College School of Acting, May 2, under the direction of Hart Conway. Among those who took prominent roles were Clifton L. Payden, Arthur C. Welshans, Wayne B. Carlock, C. Eugene Stockdale, Horace Phillips, Mrs. J. H. Delaney, Elizabeth Truax, Alice Dovey, and Ethel Dovey in The Silver Shield; William Everson, Fred Briggs, Walter S. Padget, May Friedberg, Grace Gregory, Adelaide C. Nowak, and Mary Servoss in My Wife's Hat.

THE CALLBOY'S COMMENTS.

Letters, as I have often remarked, are the clearest indications of character. Your man or woman who may talk tolerably well doesn't always write an intelligent letter; in fact, very seldom. It's the same as when you see a man across the street and make up your mind that he is a fine specimen of humanity. Maybe he is, physically. But get him to write a letter to you and it's all off in a hundred instances to one.

Some good and sincere folk have kindly written to say that they don't believe in the reality of many of the letters that I have published in this column and yet, as I said some time ago, I've never printed a letter that bore the slightest trace of being faked and I have received a whole lot of immensely diverting ones that I've had to count out just because there was a look as if they might not be genuine. I want to spring this time a few that seem to be representative of sundry phases of human nature—a queer thing at the best—and I beg to open the week's engagement with one that is forwarded by A. C. Abbott, agent for Rusco and Holland's Minstrels, to whom it came at Guthrie, Oklahoma. As Sam Bernard would say, here is it:

Mr. Gentleman, I wante a gobe to travl withe you sho. I ame funy fur I no ite. I ame so funy I lafe at my selfe lots off tims and I was tolde lots off times I was funy I wil wurk on the stag and in the kars too I don't wante muh muny jest so I kin goe in the proshiom on the stret I thinke I was 18.00 last Jully I ain't shor I am a purty blak gal fur all the boys wante too goe withe me I kin danc too so I wil met you at the poste ofice in the mornim and you kin tel me ife you wante me Wilie Jonson tolde me you was at the hotl so bee at the poste ofice shor I no I wod like to travl. I wil wurk too. Donte furget.

Mr. Abbott regretted that rush of business prevented him from appearing at the appointed rendezvous and no doubt the "purty blak gal" is waiting there yet. This for the information of any touring susceptible ones who may collide with Guthrie. My own impressions of the place were not especially inspiring, but it may have changed since I was there. As The Mirror circulates everywhere, even unto Oklahoma, I must perforce suppress the name of the lady, but probably she may be recognized by a red rose worn in the corsage, or something else for purposes of identification.

H. F. Quentmeyer forwards the following romantic ebullition that came upon the Willard Dramatic company at Ironwood, Mich.:

Sir: Pardon me for taking the liberty in writing. I wrote to you a while ago but did not receive any answer. I am trying to a situation as an actress, and as my friend Mr. Pierce manager of the opera House recommdid you company to me. He told me to write to you. I am noted for my singing, and oratory. I am fifteen years old, fair complexion, blue eyes, and golden hair. I am well educated. I have had many chanches to go abroad but declined. If you accepted I wish you would pay all of my expensives till I am broken in. Mr. Pierce told me you intend to come to Ironwood April 13, and I could call up and speak to you, as I am always up their. I am acquainted with very many companies as I get a pass to every show. If you would like any further communication, concerning my-self please write to Mr. Pierce. Please answer very soon so I may know because there are two companies awaiting an answer.

This aspirant has started on a new tack by suggesting that her services are already in demand and that he must early rise who would corral the prize. In view of some of her orthography it is reassuring to have the lady's word for it that she is well educated. Education is a first-rate thing so long as it is consistently exploited and does not reach the maudlin or morbid stage of perfection. It would appear that an education of such excellence as is above hinted would be of the most congenial kind—it would be so easy to handle such a line-up of accomplishments.

Then here is another bright spot that assailed the Valentine stock company when there loomed a chance that they might play Parrsboro, N. B., not long ago. Says it:

Dear Sir: In reference to Theartical Conponys all the leading conponys stop with me Culhone Chace, Westons Minstrels, Boston Stock co., Frost Stock co., Price Webber, Duffeys Jubilee, Joshua Simpkins co., Fisk Jabelee Singers, and Serval others conponys if you are thinking of comming this way I will board your advance agent free of charge as long as it takes hin to make aragmnts I foot op bills, on the Condition that all the conpony stops with me and you Pay the same as the rest of the conponys one dollar a day.

Ed. Goodman contributes a strange tale of Sunday spent in a typical town of Alabama's rural section. It might suggest ideas for some of our amiable farce writers, although, probably, no one would believe that such an episode ever occurred in real life. Says Mr. Goodman:

"While spending Sunday at Sylacauga, Ala., I went to the hotel that appeared the better—they have as many as two hotels there—and was assigned to the best room, which I afterward learned was the star boarder's room, the parlor, and bridal chamber. It had two beds, a piano and two chairs, one rustic and the other rusty. The negro porter pounded a bottomless tin boiler to announce dinner, and being hungry I hastened to the dining-room and encountered a corn dodger, a clay biscuit, a piece of roast beef about the size of four liver pills, a side dish of grits, a slice of pie that hadn't labored in many moons, and a cup of coal drippings that answered to the name of coffee. After my repast I went to my room. About half past two three young girls came into my room, without as much as a knock on the door. They took possession and began to play on the piano and to sing. Later came a few part-their-hair-in-the-middle lads who joined in to help the good cause along. The room was carpetless, so they danced to their hearts' content. Finally they called on me to tell them a story, and, not knowing any, I was forced to tell them of my travels. Eventually they all left to my great delight. I was about to take a little sleep when I was interrupted by two little girls, who informed me that they came in to prepare the room for a wedding which was to take place after supper. I told them I had not thought of any such thing and furthermore I did not care to have any dust raised in my room. They replied that their sister was to be married and it had to be done, so done it was. After supper the natives began to gather in my room until it was almost crowded to suffocation. The minister said his little piece and cracked a few jokes. Then, when the couple were pronounced man and wife, everybody in the room, with one exception, and he was legless, made a leap for the pair to congratulate them, and a man with a grizzly beard and bell-buoy voice cried out, 'Everybody take a drink with me.' So they hustled out to the drinks while the newly wedded couple remained in my room until about 10.30, cooing and wooing, and paying no attention to me at all. Having an early train to make the next morning, I wanted to retire, and there they were. I called for the landlord and he said I might retire for the night and leave an early call with the bridegroom, but I preferred to make my call right then and there, and that I did, after which I was left in solitude."

The Callboy.

BOOKS REVIEWED.

The Story of Louise. From the French of George De Fontanges. By Deshler Welch. Published by the Royal Columbia Press, New York.

In discussing a novel like "The Story of Louise," it is necessary to put aside at once the question of morality in fiction. Otherwise the discussion might last forever. The only escape is in declaring an armed truce. An old lady once said to her son: "Never associate in books with people that you would not care to associate with in real life." The son stealthily slipped a copy of "Sapho" into his pocket and answered dutifully, "I never do." An argument lasting a lifetime could not have brought them to a closer agreement.

"The Story of Louise" is frankly French, and therefore is very frank indeed. Louise possesses feminine beauty and charm, a husband, several ex-lovers, two lovers in good standing, and she is quite lacking in spirit and soul. The type has been presented by many authors before De Fontanges, who, by the way, seems a mythical person and is probably no other than Deshler Welch himself. Louise ensnares in her net one Lucien Flavel and leads him the life of an obedient puppy in Paris and at Monte Carlo. Finally the puppy turns, and in the picturesque surroundings of an Algerian house Flavel murders Louise in highly melodramatic fashion. For this valuable service to society he is rewarded by decapitation. The dialogue of the story is remarkably piquant and the descriptions are full of color and charm. Altogether "The Story of Louise" is a most readable romance, and it is sufficiently true to life to justify the author's introductory suggestion that "Flavel's unhappy confession may be useful as a probe." The cover design by W. W. Denslow is uncommonly artistic and attractive. The illustrations, by other artists, are almost without exception unpardonably bad.

"Milly: At Love's Extremes," by Maurice Thompson. New Amsterdam Book Company, New York.

This volume, one of the earlier stories by Mr. Thompson, whose "Alice of Old Vincennes" made his name as a novelist famous after his death, is of course far inferior to the more popular story, but its republication will find many new readers among the admirers of the author's more notable work.

"The Princess, the Punch and the Pipe" is the title of a sequence of short, breezy storiettes written by Ida C. Ward, of Greenville, Miss., and printed and bound in unique fashion.

"The Charles R. Young Musical Club and Amusement Directory" has been published by A. V. Young. It is a volume of 1,000 pages, and contains classified lists of musical artists, festivals, bands, theatres, lyceum bureaus and teachers and other information of value to managers and musicians.

George Havelock Helm, of 872 Madison Street, Brooklyn, has published a brief but interesting "History of Ventriloquism," translated by him from the French of Paul Garnault. The work, which is in pamphlet form, tells of the methods of ventriloquism, and also of the practice of the art from its inception.

TO PRODUCE THE BRIXTON BURGLARY.

Manager Sam S. Shubert, of the Herald Square Theatre, is to make a Spring production of Fred W. Sidney's comedy, The Brixton Burglary, that has been a success in England. Mr. Shubert secured the American rights some time ago. Rehearsals are now in progress and the season will open May 13, probably at Albany. A week later the play will be brought to New York, either to the Herald Square or another playhouse. The company engaged includes Elita Proctor Otis, Grace Filkins, Joseph Holland, W. J. Ferguson, Sam Edwards, Jessie Busley, Charles Regal, Richard Baker, Lionel Barrymore, and Channez Olney.

COMPANIES CLOSING.

Daniel Sully at the Grand Opera House, Chicago, May 12. His next season will open at Bridgeport, Conn., Sept. 2, Willis E. Boyer continuing as manager.

The Knowles, hypnotists, at Houston, Tex., May 4.

A Wise Member, at Belvidere, Ill., May 4.

Stetson's U. T. C. Theatre company, Bethlehem, Pa., May 4. Reopen for Summer season, under canvas, 6.

Richard Golden, on May 30.

Rowe-King Stock company, at Worcester, Mass., May 4.

Two Little Vagrants, at Cleveland, O., May 4.

The County Fair, May 18.

To Have and to Hold, May 11.

The Angel of the Alley, May 10.

A Poor Relation, May 14.

Al. H. Wilson, at Rouve, Wis., on May 12.

ENGAGEMENTS.

Nell Hickey, with Murray and Mack, for next season.

Evelyn Florence Nesbit, for Florodora.

Frank L. Whittler and Amy Ince, re-engaged by Tommy Shearer for his Summer Stock company, opening at Mt. Vernon, O., May 30.

Elizabeth De Witt, by G. W. Ryer, for Nance in our New Minister for next season, opening in September.

Percy R. Benton has been engaged by Manager Charles G. Cooper as leading man for the Jefferson Stock co. at Birmingham, Ala.

Sydney Booth, by Kirke La Shelle, for Beside the Bonnie Briar Bush.

Ida Hawley, re-engaged for The Burgomaster's Summer run at Buffalo.

MATTERS OF FACT.

Margaret Wilkes has decided to resume the use of her own name of Laura Eastlake hereafter. Miss Eastlake will again head her own company in the Fall in a version of Under Two Flags, managed by T. B. Bridgeland.

William Friend is credited with capital performances in the leading light comedy role in A Stranger in a Strange Land, under the management of Thad and Kennedy.

The Utica Daily "Press," in a recent issue spoke in very high terms of Charles H. Montgomery's character work.

N. L. Jelenko, now playing with the To Have and to Hold company, will be at liberty after May 11.

Marie Wellesley's version of Sapho may be leased on easy royalty. The manuscripts are ready for immediate rehearsal.

Arthur J. Pickens, an excellent heavy man in repertoire, is disengaged for Summer stock.

"E. F. S.," at 33 West Twenty-sixth Street, wants a society or comedy-drama with two strong women parts.

S. C. Bennett, the well-known voice builder, will give lessons during the Summer at his studio in Carnegie Hall. Mr. Bennett's pupils are for the most part professional singers, who are anxious to improve their methods of tone production, and in this line he is eminently successful.

The press has been generous in praise of Maud Cooling's work in Me and Mother, the Toledo "Times" saying: "Maud Cooling, as the heroine, is a lady of charming presence, and won a warm place in the hearts of the audience in her presentation of the character of Mary Blynn."

J. H. Sherard has just completed a farce-comedy entitled Who's Your Wife, which is said to introduce a comic character new to the stage.

THE THEATRICAL TRUST.

Pernicious Views.

New York Commercial Advertiser.

Miss Blanche Bates expressed some of her ideas last week in the Illustrated Supplement of this newspaper. Her ideas seem to us quite harmless and to have at least some truth. But they called out a severe letter, which we publish, with some necessary expurgation:

To the Dramatic Editor of the *Commercial Advertiser:*

The writer believes that the general tone of the views of Miss Blanche Bates as expressed in your issue of Saturday last are pernicious to the best interests of the theatre, and it may not be out of place to answer a few of her remarks. She says:

"They won't let us have 'art' on the stage."

Since when was art forbidden on the stage?

"There is no standard for us."

Evidently not. Yet actors of the past seemed to have no difficulty in finding a standard.

"Two people equally artistic see a performance. One says, 'What a magnificent piece of work!' The other says, 'How rotten!' What are you going to do? How are you to judge?"

What is the use of playing two people against each other? As the theatre must bow to the will of the majority, why not play three?

"Art is not possible with the public taste as it is."

She should have said art is not possible with the actor's or manager's taste as it is. We have yet to see any of them expending their time and energy on art and going unrewarded. Many of them expend their time and energy on what they think is art and go unrewarded; but that's another story.

"You have to give them what they want."

Some of our managers could easily refute such an assertion.

"If the actor is not a business man the manager is. He has to make money."

And he is willing to pander to depraved taste in order to do so.

"With pubic taste vitiated, what are you to do?"

Have the Board of Health fumigate some of our actors, managers and theatres, and give wholesome plays.

"No one is taking a contract to drive the public to see The Girl from Maxim's. They go because they like it and are willing to pay $2 to see it."

There is a portion of the public willing to pay $2 to satisfy even a more depraved appetite than that of going to see The Girl from Maxim's. Yet no one on that account thinks of coming forward to defend the people who pander to such an appetite.

"It's the public taste that does it (does what?), and art is mixed up with the bread-and-butter question."

It is perfectly true that the flavor of some recent theatrical art has smacked strongly of bread and butter.

"The demand of the audience is reflected even back on the playwrights."

She means the crowd of carpenters employed by her manager.

"When the public are educated (are we then illiterate, and, if so, who is to educate us?) and demand better work they will get it."

They have been demanding it a long while, and do not seem to be able to get it.

"If they stop going to see certain plays . . . the managers will give them what they want."

This is, indeed, doubtful; for water cannot rise higher than its own source. This fair apologist seems to forget that the public has an appetite that must be continuously cared for, and that people have been known to eat the flesh of a dog with relish when other fare was not procurable, and for mental pabulum to even read Ouida and Marie Corelli. Could they go further? Yet they are capable of appreciating the best when it is offered in the right spirit. All this cant of mediocre people about giving the public what they want is tiresome. As a matter of fact, the people very rarely ever get what they want in the theatre, for they are not allowed to select plays as they do books, but simply to pass judgment on what is offered and to accept the best, or go without theatrical diet. Therefore it is misleading to accept what is offered at present as a true standard of public taste, but rather as a revelation of the mental capacity of the producer. The initiated know that by insidious methods a fictitious interest may be aroused for plays that are bad, and which will in a centre of large population gain a certain measure of success before their real qualities are discovered by the unwary and less informed portion of the public. It is, of course, the duty of the press to enlighten this portion of the public, but we all well know how the sycophants fulfill their task.

Miss Bates should have her perspective seen to, for it needs readjusting. The writer's sole purpose in answering her is to try and show the awful influence the executive head of a theatre wields over the poor mummers, who are an impressionable lot, ready to voice undigested thoughts of others like a parrot in return for a little balm.

A Student of Things Theatrical.

Merely a Commercial "Corner."

New Orleans Harlequin.

This is one trust in which public sentiment is going to take a hand. The Syndicate to which you refer is constructed out of an advantage in material theatres—in the buildings—an advantage gained from the old-time plan of circuits and traveling companies. Before that last high tribunal, the people, the Trust and the individual manager has to stand on equal footing. To-day the Trust has swallowed the canary, and feels very much the effects of indigestion. It was easier to swallow circuits and their control than to supply brain to select plays and actors and furnish the artistic thing on the merits of which the jury of last high resort will try managers; and audiences have a fine knack of appreciating what is good and what is not. The genius of cornering a circuit is on a commercial parity with cornering suspender buttons. It is no basis on which to predicate the artistic ability necessary to know the good play, the good actor, and to turn out the finished product of the stage. When the Syndicate thought so it revealed itself composed of donkeys. Hear the bray of one of them about his own play:

"I have rarely witnessed a performance that gave such great satisfaction, with its human love story, its enormous production, its beautiful stage pictures, its great performance and its delightful sentiment woven around the early history of our country; nor an audience that received with such delight its unexpected situations and its great effects."

Wouldn't that freeze you? This at fifty cents a line about his own play, To Have and To Hold, is an emanation from Charles Frohman.

"Step right in, ladies and gentlemen, and see a real live pump on the stage!" Or, better, "I can assure you, ladies and gentlemen, these are the finest suspender buttons on the market. They are my own, and therefore I know what I am talking about."

SAID TO THE MIRROR.

R. R. Garver: "My advertisement in The Mirror brought very satisfactory results. I secured through it all the people I could use."

M. W. Hanley: "We opened at Toronto with The Dagger and the Cross April 29 to the capacity, Mr. Mantell appearing in the star part, and made a decided hit. The success during the week was so great that I contracted with Manager Small for an extension of the engagement for another week, when Mr. Mantell will appear in A Secret Warrant."

Harry C. Clayton: "Please add my name to the list of actors that served in the Civil War. I was a member of Company G, 31st Illinois Infantry, Volunteers (Logan's original regiment). I enlisted at Carbondale, Ills., July 6, 1851, and was discharged in Washington, D. C., Aug. 9, 1865."

REFLECTIONS.

Paul Gilmore is appearing as Charles II in Mistress Nell, at Wallack's, having been specially engaged for the New York season to succeed Aubrey Boucicault in support of Henrietta Crosman. He has made a pronounced hit. Mr. Gilmore recently closed a successful tour in Under the Red Robe. He hopes he may yet get an acceptable new play for next season. For the coming summer Mr. Gilmore has had offers to star with stock companies in seasons of from four to five weeks, and he may put in a part of the vacation term in this way. Last Summer May Robson, Mr. Gilmore, and Eric Hope (Lord Yarmouth) had a company at Newport. If Mr. Gilmore works this Summer as stock star he will play only in such plays as The Musketeers, Under the Red Robe, Don Cæsar, etc.

Rene Stretti, late of the Manhattan Theatre, and his orchestra have been secured by Oscar Hammerstein for the Victoria Roof-Garden, opening on May 27.

Charles P. Byers, tenor with The Highwayman last season, sailed last Saturday for London, where he will complete his musical education. He will be gone about six months.

Bessie Rowena Campbell returned to the city last week, closing a thirty-five weeks' season with A Bunch of Keys company, and on Tuesday contracted with the Temple Opera company, at Des Moines, as principal contralto.

Frank L. Perley, now in London, will sail for New York on the *Teutonic* May 15.

Mr. and Mrs. Henry Bazian will sail for Germany May 9, to remain until late in the Autumn.

Margaret May, who accidentally shot herself in the hand while playing the leading role in Winchester at the American Theatre, has now almost recovered from the injury. Several surgical operations were performed, and the wound has been very painful, though it did not prevent Miss May from appearing regularly in her role.

Joseph Jefferson delivered an address to Yale students at New Haven, April 30.

Beryl Hope, leading woman of W. A. Brady's 'Way Down East company, suffered a painful accident last week at Crawfordsville, Ind. While making a hasty toilet to catch an early morning train Miss Hope applied carbolic acid to her forehead and cheeks under the impression that it was rose water. The result was distressing but not dangerous. A physician and dermatologist were summoned and soon succeeded in relieving their patient from pain. The reports published to the effect that Miss Hope is disfigured for life are utterly untrue.

Henrietta Crosman's receipts at Wallack's Theatre last week were larger than those she drew at the Savoy or Bijou theatres during her respective engagements at those houses, though her stay covered a period of over five and a half months. The reason is to be found in the greater capacity of Wallack's.

Sidney Sommers Toler will open with Julia Marlowe at the Criterion Theatre on May 20.

Tony Cummings, who has been out of the cast at the Castle Square Theatre, Boston, the past three months, his first vacation since the organization of the company four years ago, was in the city yesterday. He leaves to-day (Tusday) to rejoin the company.

One of the particular hits of Ben Hur's run in Boston was the excellent work done by Robert Eliot.

THE ELKS.

Westerly, R. I., Lodge, No. 678, at the regular meeting April 22 initiated three candidates.

Mannington, W. Va., Lodge, No. 388, assisted by members of Wheeling, Grafton, and Fairmount lodges, initiated a class of forty-seven candidates into the order April 20. After the ceremonies all adjourned to the Hotel Bartlett and did full justice to the good things prepared for them.

Petoskey, Mich., Lodge, No. 629, installed the following officers April 18: E. R., George W. Nihart; E. L. K., Joseph T. Hirschman; E. L. K., L. C. Hankey; E. L. K., George E. Reycraft; Secretary, J. B. Dillman; Treasurer, T. A. Bremmeyr; Esquire, D. A. Hastings, and Tyler, Al. C. Lovelace.

Kirksville, Mo., Lodge initiated twenty-three, making total membership of 150, April 22. The lodge is negotiating for larger and better rooms.

Muskegon, Mich., Lodge, No. 274, have elected the following officers: E. R., Louis Lunsford; E. L. K., S. H. Gray; E. L. K., W. J. Weller; E. L. K., W. W. Bosie; Secretary, L. H. Trott; Treasurer, C. B. W. Cunningham; Tyler, William Washburn; Trustee, August Reidel; Representative to the Grand Lodge, Paul R. Beardsley. Officers and committees were appointed by the Exalted Ruler as follows: Inner Guard, George Rodgers; Chaplain, A. J. Kineger; Esquire, R. A. Alberts; House Committee, C. Beardsley, F. Norton, and P. R. Beardsley; Visiting Committee, Max Loescher, W. G. Smith, L. Wasserman. The clubrooms have been refurnished.

Omaha Lodge had a benefit at Boyd's Theatre April 22, 23, when an interesting minstrel performance was offered. A patriotic minstrel first part was followed by a large array of specialties, and the performance closed with a burlesque on Il Trovatore. Manager Jake Rosenthal, of Miaco's Trocadero, took an active part as an end man and appeared in several specialties replete with local hits.

Eau Claire, Wis., Lodge, No. 402, installed the following officers April 12: C. T. Bundy, E. R.; Ray P. Wilcox, E. L. K.; John F. Roberts, E. L. K.; J. C. Gilbertson, E. L. K.; John W. Scott, Secretary; Marshall Cousins, Treasurer; Robert E. Parkinson, Trustee for three years. About forty candidates were initiated in April. The formal opening of the new rooms occurred April 25.

Madison, Wis., Lodge is to erect a [illegible] club house.

Menasha, Wis., Lodge, No. 676 is fitting up new rooms.

Chillicothe, O., Lodge, No. 52, celebrated the opening of their new quarters May 2.

Olean, N. Y., Lodge [illegible] at their first annual [illegible] their handsome club house.

West Superior, Wis., [illegible] Brother Al. G. Field and [illegible] benefit performance April 23.

Harrisburg [illegible] conferred the degree upon [illegible] W. H. [illegible], J. W. Spellman, [illegible] of Winchester, April 24.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Cecilia Loftus is headlined. The rest of the bill shows Clayton White, Marie Stuart and company; Edwin Milton Royle and Selina Fetter Royle in Captain Impudence, Harry Gilfoil, Willis Family, Galetti's Monkeys, Vernon, Barney and Kelly, Herald Square Quartette, Trask and Gladden, Hill and Whitaker, and Arvello.

Tony Pastor's.

Nat. M. Wills tops the programme, followed by Hilda Thomas and Lou Hall, Stanley and Wilson, Fox and Foxie, Crane Brothers, McBride and Goodrich, Mr. and Mrs. Stuart Barrow, the Two Cyrenes, the Razarfs, Brooks Brothers, Denves' marionettes, Lou Wells, Keene, and the vitagraph.

Proctor's Twenty-third Street.

A new section of Mr. Proctor's stock company opened yesterday in Woolson Morse's musical comedy, Cinderella at School. The specialists included Max Cincinnati, Lillie Western, Doherty Sisters, Tegge and Daniel, and Kathryn Pearl. Next week, Niobe.

Proctor's Fifth Avenue.

Madame Butterfly's run will end this week. It has played twelve weeks at the Fifth Avenue. The variety headliners are Clifford and Huth, Joseph Hart and Carrie De Mar, Prelie's dogs, and Jules and Ella Garrison. Next week the stock company will open here in The Woman Hater.

Proctor's Palace.

Confusion was produced by the stock company yesterday, along with In Honor Bound, and during the performance the following specialists appeared: J. K. Murray and Clara Lane, Clemart, Forman and Howlett, and the kalatechnoscope. Cinderella at School next week.

Proctor's 125th Street.

The F. F. Proctor stock company are playing Pink Dominoes and Our Bitterest Foe. The varieties show Jess Dandy, O'Meers Sisters, three De Rigney Sisters, and the kalatechnoscope. Confusion and In Honor Bound next week.

Hurtig and Seamon's.

Hayes and Palmer are the chief attraction in A Wise Guy. Another feature is Lillian Burkhart in Jessie's Jack and Jerry, while Cushman Holcombe and Curtis, Zelma Rawlston, Young America Quintette, The Nevarros, Raymond and Kurkamp, Tenley and Simonds, and Lloyd and Thomas fill out the bill.

New York

The present is the final week of the stock company's production of The Giddy Throng. After Office Hours, the ballets and the vaudeville specialties. Next week, The King's Carnival, a new spectacular extravaganza by Sidney Rosenfeld and A. Baldwin Sloane, will be produced. The Sire Brothers announce that the season of the Cherry Blossom Grove, the New York's roof garden, will open on May 27.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Innocent Maids furnish the week's bill.

LONDON.—Fads and Follies is the attraction for the week.

MINER'S EIGHTH AVENUE.—The Parisian Widows are doing the week's honors.

OLYMPIC.—The French Beauties hold forth in uttermost Harlem.

DEWEY.—The Jolly Grass Widows opened yesterday for the week. The olio includes Carrie Fulton, Howard and Moore, Hodges, Haywood and Lancaster; Gussie Vivian, Folly Trio, and Allen and Allen.

LAST WEEK'S BILLS.

TONY PASTOR'S.—The bill was headed by a new combination—Charles Moreland, Minnie May Thompson, and Maud Amber—who presented a comedy singing act that went fairly well. The singing was good but the comedy was not, and the sketch, which might perhaps have had some continuity, held no coherent story. Mr. Moreland was quaintly amusing as a vapid youth, Miss Amber sang capitally, as she always does, and Miss Thompson, too, was tuneful and graceful. Artie Hall made an immense hit in her inimitable coon songs and dances, and her realistic make-up. She opened her act with an unusually pretty Southern serenade that was accompanied by effective lights. James F. Macdonald and Annie Martell were other big scorers in their neat act, Her Sister's Beau, in which Mr. MacDonald's excellent singing and Miss Martell's dainty acting and presence were heartily appreciated. Joe and Nellie Doney won out handily in eccentric comedy and acrobatic dancing. Rae and Brosche were applauded for their Dutch and other comedy, which went well, although there is a bit too much of it. Ellene Jaqun was successful in songs, charmingly given in sweet voice and with enunciation delightfully clear. Others in the long list were Post and Clinton, Alvan and Bryson, Kennedy and James, Williamson and Gilbert, the Sharplies, Rice and Walters, Willette Charters, and the vitagraph. Big business.

KEITH'S UNION SQUARE.—Señor La Presa held over as the headline for a second week and offered a new lightning change playlet called The Professor's Troubles, which, while acceptable, served only to prove, as did his first effort, that he has neither the facility, breadth nor skill of Fregoli or Blondi in this same line of work. His performance, however, is undeniably clever and enjoyable, and will amuse those who have not seen the masters of lightning changes. Mr. and Mrs. Edwin Milton Royle presented for the first time here Herbert Hall Winslow's sketch, My Wife's First Husband, which was highly successful, although pretty long for vaudeville, running more than a half hour. The story concerns a jealous husband and his wife, who has been divorced before she married him. The divorced husband turns up, and the married pair, for some reason, make up their minds to conceal their relationship from the visitor. The husband presents his predecessor to the wife and leaves them for a chat, having arranged that this shall terminate when he strikes a chord on the piano. The conversation lasts until any jealous man's patience would be sorely taxed, and the piano chords that are heard from an adjoining room are used for exceedingly humorous effects. It is all written cleverly, with many bright lines, and was hugely appreciated, in spite of its length. Both Mr. and Mrs. Royle acted with their customary delightful skill, refinement and intelligence, and they were ably supported by Seth Smith and Beatrice Foster. May Wentworth and Patti Rosa, assisted by William L. Raynore, Webster Cullison and John Daly, offered Mark E. Swan's A Woman's Dilemma, which was received with favor. It was an enjoyable skit and afforded ample opportunities for the display of Miss Wentworth and Miss Rosa's admirable qualities as entertainers. The sketch is very bright in spots, runs rapidly and smoothly, and pleased the populace. Excellent character work was contributed by Messrs. Raynore, Cullison and Daly. George Thatcher reeled off his always amusing list of jokes, parodies and things with the same old smiles. He had a few new gags, and more old ones, but they all went well. Williams and Adams were seen again as the Monte Carlo Millionaires and showed how a bad act can be made good if one wants to do so. They scored a very large hit and won much applause, all of it well earned, for their present act is clean and highly diverting. The trick, in which one of them climbs up a painted stair on the back cloth, is original and immensely funny, and their finish "in one" might only be improved by a little transposition. A fire-alarm box on the drop is supposed to be set off by one of them accidentally falling against it, and a fireman dashes in to inquire where the fire is. This incident, worked up, should be used for an ending, as the act at present lets down perceptibly afterward. Louis M. Granat whistled in his always excellent style, Parkers's dogs went through their sundry stunts with admirable sagacity, although some of them are about the noisiest stage dogs that ever were seen; La Marr and Gabriel introduced entertaining eccentric comedy, and the Helmreich Family registered a pronounced hit in a fine acrobatic act. Others were Weston and Beasley, Mykey and Padlock, Jacklin and Ingram, Miles and Nitram, H. M. Lorett, the stereopticon, and the biograph. Good business.

PROCTOR'S TWENTY-THIRD STREET.—The bill was headed by Severus Schaeffer, whose almost miraculous juggling repeated the success it had made before at the other Proctor houses. As has been said already in these columns, Schaeffer more than amazes his audiences, for he attempts so many tricks that appear not alone entirely new but quite without the pale of possibility, and, what is more, he accomplishes them all with an ease and grace as astounding as it is extraordinary. Kathryn Osterman, again excellently assisted by Irving Brooks, was seen once more in The Widow, which was reviewed at length in THE MIRROR a few weeks ago, when it was done at the Fifth Avenue. Jules and Ella Garrison scored heavily in their burlesque sketch, shown a few weeks back at Koster and Bial's, and were heartily applauded for their truly good acting. The Keatons went mighty well again in their acrobatic act, which seems to improve with age and was all right when it was young. The Ben Harney Trio dealt out an entertaining assortment of rag-time. Smith and Dawley scored in a novel illustrated song act, introducing "The Everlasting Light" and other numbers with ingenious effects. The Armstrong Brothers gave a fair account in a rather uninspiring turn; Roberts, Hayes and Roberts offered a very funny sketch, The Infant, by Edmund Day; the Althea Twins worked hard and to good purpose, and the others were Walter Hyde, Leo Le Farge, Howard and Linder, the stereopticon and the travel views. Business fair.

PROCTOR'S FIFTH AVENUE.—Madame Butterfly continued its long run, registering its 132d performance at this theatre. Pilar Morin, Claude Gillingwater, and the others of the cast were well received and large audiences enjoyed David Belasco's fine little drama. Joseph Hart and Carrie De Mar presented The Quiet Mr. Gay with their accustomed success and won laughs and applause in the bright sketch which age does not wither nor repetition stale. Maude Courtney put in her third week at the local Proctor houses and sang the old songs and others in her own sweet way, than which there is none sweeter. Her new recitation finish for her dainty act is beautifully done and greatly appreciated. Fatma and Smaun, the Burmese midgets, held over and seemed to look smaller than ever. Their tiny performance was hailed with joy and they established themselves as favorites with the audiences. Warren and Blanchard returned to town in their excellent singing and comedy skit, My Valet, which scored an unqualified hit. Torcat, in his uncomfortable looking make-up, again rattled off his hodge-podge of typically French grotesquery which, though cleverly done, is not especially inspiring to American theatregoers. The Three Constantine Sisters danced gracefully, Terry and Elmer introduced their familiar dancing number, and Forman and Howlett proved admirable banjoists. The travel views and the kalatechnoscope filled out the bill.

PROCTOR'S 125TH STREET.—The contingent of F. F. Proctor's stock company seen the week before at the Palace moved up to Harlem and presented Dr. Bill and Sunset, reviewed last week in THE MIRROR. The performances were smoother and correspondingly improved, and appeared to make a pronounced hit with the uptowners. The vaudeville numbers were contributed by George W. Monroe, who made his old-time success as My Aunt Bridget; Pauline Moran and her bright pickaninnies, Madeline Sadol in enjoyable contralto solos, the travel views, and the kalatechnoscope. Good business.

PROCTOR'S PALACE.—Besides the stock company, reviewed elsewhere, the bill included Jess Dandy, who made his usual hit with his inimitable Hebrew parodies; Lillie Western in her musical act; Mr. and Mrs. Neil Litchfield in a rural sketch, the kalatechnoscope, and the views of travel. Large audiences.

HURTIG AND SEAMON'S.—Despite the unseasonable weather and the many counter attractions, Hurtig and Seamon's cosy music hall was filled to the doors at each performance last week. The feature was Tom Nawn and company in Pat and the Genii. Grapewin and Chance, always favorites at this house, were a close second, as attested by the applause for their work in Above the Limit. Others were Nellie Burt and company, Florence Bindley Ossman and Farmer, Alburtus Tennis Trio, Stewart and Gillen, Webb and Hassan, and Jessie Millar.

NEW YORK.—The stock company completed the next to the last week of their appearances here in A Giddy Throng, After Office Hours, and Marwig's ballets to big attendance. Mabel Fenton, being ill, was out of the cast for a part of the week. The vaudeville numbers by Edna Aug, William Gould and the Aglos Trio met with hearty approval.

The Burlesque Houses.

LONDON.—The Social Maids took care of Bowery society and made a hit last week.

MINER'S EIGHTH AVENUE.—The Victoria Burlesquers provided the bill of the week.

OLYMPIC.—Rose Sydell's London Belles rang out again in Harlem.

MINER'S BOWERY.—The Bohemian Burlesquers entertained down-towners last week, Billy B. Van scoring largely.

DEWEY.—An opportunity to spend pleasant evenings was afforded large audiences that saw The High Rollers last week. Hits were made in the olio by Cooper and Reynolds, and the Mitchell Sisters. Others deserving of mention were Al. Raymond, and Carlton and Weber.

LEWIS AND RYAN'S WORKING AGREEMENT.

Lewis and Ryan, who get perhaps more laughs out of a twenty-minute act than any other team in vaudeville, joined issues some four years ago. They are now preparing a new act which promises to be the best they have yet done. An amusing incident was related some time ago which tends to show the humorous nature of Sam Ryan. It occurred at the beginning of the partnership. It seems that while they were drawing up plans for the future the word "partnership" struck Sam Ryan as a little wide from the mark, and he inquired of Tom Lewis as to the full meaning of the word. Lewis at once proceeded to explain as follows:

"You see, now, supposing you should happen to find a dollar, according to our agreement, just signed, I am entitled to a half dollar." Ryan could not see it that way, and said so with emphasis. Lewis pretended that he had all he could do to hold his temper. He considered it no more than just that he get half, and tried to impress Ryan.

"My finding money on the street has nothing to do with you," said Ryan, "all my agreement calls for is the sharing of all that we get behind the footlights." This apparently started Lewis' Irish blood boiling. One word brought on another, and the result was that it looked as if all would be called off. Early the next morning Ryan, struck with the proceedings of the night before, was up early and on his way to Lewis' apartments. He received the usual "Who's there?" along with "How about that dollar?"

Once inside they both tried to explain, and, in the argument Ryan touched Lewis' trousers for a roll. While Lewis was getting into his clothes some small change fell from his pocket, and picking it up he proceeded to replace it from whence it came, and to his great amazement he found that his wad of bills was gone. He condemned himself for being so careless as to have keys and other articles in the same pocket, and concluded that when he had drawn his keys from his pocket he had also drawn out his roll of bills.

Ryan saw his chance. After allowing Lewis to work himself into fever heat, he informed him that he had found a neat looking roll of bills in the hall. Lewis did a lightning change and requested delivery of the goods. Ryan got back for the affair of the night.

"The contract goes," said Ryan, and Lewis gave him half of his own money. Everthing was settled over a bottle of vichy and some cracked ice.

TRIAL OF A NEW OPERETTA.

A new one-act operetta, In a Japanese Garden, book by William Gill, music by A. Baldwin Sloane, was tried at the Casino last Thursday afternoon, under direction of H. D. Grahame, with a view to its use in vaudeville. It had about the prettiest stage setting that perhaps has ever been made for vaudeville, with a beautiful show of changing lights and a wealth of bright colored flowers. The story was that of an American naval captain who loved an equally American girl, Lucy Travers, visiting in Japan. She, to test his love, disguised herself as a Jap, sent him a note signed just "Miamo," and appointed a meeting, when she should see if he would flirt with her. But the captain saw through the game and, turning up, blandly courted the supposititious Miamo and renounced all affection for Lucy. Then he ran away and returned anon, disguised as a Buddhist priest or something of that sort, who read Lucy an awful lecture and scared her into confessing her love for himself. And thereupon he doffed the disguise, and all ended as, of course, it ought to. The music was mostly very good, tuneful and descriptive, and the lines were of acceptable quality. The two roles were well played and capitally sung by Mary Mitchell and Sidney De Grey.

THE AL. G. FIELD'S SEASON.

The Al. G. Field Greater Minstrels (Western), under management of Charles H. Armitage, closed their season of forty weeks at Waukesha, Wis., on April 30, while the Eastern company, under the management of Dan Quinlan, closed a season of forty-one weeks at London, O., on May 4. The two sensons have been most successful. For the first time in his sixteen years of minstrel management Mr. Field took his Western company to the coast. The tour was most complete, calling for 22,158 miles of transportation by rail and boat. The company lost but two nights. The night before Christmas the company laid off, and one night was lost en route from Ogden to San Francisco. Thirty-five States were traversed, besides British Columbia and Manitoba. One hundred and seventy-four cities were visited and 283 performances were given. Mr. Field has already shaped his plans for next season, which will call for a consolidation of the two minstrel companies. Hereafter there will be but one Al. G. Field Minstrels, to be known as the Al. G. Field Greater Minstrels, headed by Mr. Field himself. The season will open late in July. Mr. Field will be in New York this month, and later will open offices at his home, Columbus, O.

CAICEDO LOSES A WEEK.

Caicedo, during his daring slack wire act at Shea's, Toronto, on April 27, severely wrenched one of his legs and realized at once that he would be unable to fulfill his booking at the Cleveland Empire last week. But, wishing to prove good faith with Manager Elrich, of Cleveland, he went on to that city and immediately wrote to the manager explaining the case. "Receiving no reply to my letter," says Caicedo, "I called to report and tell Mr. Elrich that if by any chance I was able to do so, I would go on before the end of the week. But he was pleased to treat me with scant courtesy, to make some remarks reflecting upon the methods of artists, and to inform me that I would not play his house in any circumstances. He had my baggage set out upon the sidewalk, and there was nothing for me to do but to return to New York. This seems to me to have been most unprofessional treatment for one who had gone all the way from Toronto to Cleveland simply to keep faith with him." Caicedo expects to be able to resume his work next week.

TOM LEWIS AND SAM J. RYAN.

Tom Lewis and Sam J. Ryan closed a thirty weeks' engagement with Robert Fulgora's Stars week before last. The two comedians were a special feature of the attraction and have received a great deal of well deserved printed commendation. For next season they have a repertoire of new acts whose titles predict many things humorous. They are called Clam-Eel, Nervous Prosperity, and A Little Nonsense. The germ of domesticity, so prevalent among vaudevillians, has evidently entered the robust physical systems of the comic duo, for they have builded themselves a cut down Bay Ridge Park way that shall be known to the tax office as the Lewis and Ryan Cottage.

THE PROGRESS OF THE WHITE RATS.

It seems that, if any one ever entertained doubt as to the ultimate success of the White Rats of America as a business organization, that doubt has now disappeared. Last week the booking office of the White Rats did $54,000 worth of business. The week before, on account of heavy park bookings, it was even larger. Yesterday began the week with a trifle over $10,000, and thus it goes, every day demonstrating more clearly how thoroughly practical this actors' organization is.

Agents are said to be sending letters broadcast, asking members of the Rats to send in their open time. The Rats claim that two out of every three members of the Association of Vaudeville Managers are either booking through the offices of the White Rats or doing business direct with the performers, to the exclusion of the association. The rules invented by the syndicate apparently are being violated every day. F. F. Proctor is now independent, and the entire West is booking through the White Rats.

The White Rats last week declined a couple of Summer propositions. The first was the American Theatre for Sunday vaudeville and the second the Madison Square Garden roof. The White Rats have done a lot of entertainment business to demonstrate just what sort of bills they can give. Now they are looking for business propositions only. And those, they say, having gold bricks, diamond mines, etc., for sale are thoughtfully warned off the premises.

At the regular meeting last Sunday at Gramercy Lyceum Dan Waldron, Monte Collins, John J. Claxton, Albert R. Rocarridi, and W. B. Watson were made White Rats. The meeting was one of the best that has taken place for some time. When it was asked how many had worked in the last four weeks nearly every one present arose. This, in face of the fact that not one White Rat in a hundred was working three months ago, seems to demonstrate that actors, properly organized, may further their own interests and do better than ever before.

HENGLER SISTERS AT WEBER AND FIELDS'.

Weber and Fields have further strengthened their remarkable company for next season by the engagement of the Hengler Sisters, who came back to New York a few weeks ago after a long and successful term in touring the principal European cities. Their success abroad has been phenomenal, and so it was, too, when they paid a brief return to these devoted shores not many months ago and captivated the folk at Koster and Bial's. The Henglers will be a great addition to the Weber and Fields' forces, and there can be no doubt about their speedy installment as prime favorites in the stock company.

A PECULIAR CONTRACT.

Augustin Neuville and Manager Nathanson, of the Olympic, Providence, had different ideas as to Neuville's new act, How It Ended, making good before a "stag" audience. Neuville, being of a speculative mind, inserted the following clause in the contract: "If act makes good Monday matinee, contract to hold good; if not, contract to be null and void." The result proved that the Neuvilles have an act which pleases all classes. They went on fifth at the matinee and at night closed the bill, in which position they held the audiences all the week until the final curtain.

WHITE RATS WON BY LABOR BOYCOTT.

The success of the White Rats' strike in Richmond has been recounted, but perhaps the chief assistance in their work there has not been credited. It appears that the Richmond Machinists' Union on March 11 unanimously decided to stand by the Rats, imposing a heavy fine upon any member of the union who should attend the Bijou Theatre during the strike. To this action is said to have been directly attributable the Rats' triumph in Richmond and in Norfolk.

VAUDEVILLE JOTTINGS.

Frank Yunker has closed a special engagement as business-manager with Fred Rider's Moulin Rouge co., and will rest during the Summer at Randolph, Wis.

Annette Fengler, taken ill in Vienna, has been compelled to cancel her remaining time in the Austrian capital.

Harry Edson and his dog, "Doc," have reappeared in England with pronounced success.

Everhart will return to this city for a part of this month, June and July at the New York. He has played for three months at the London Tivoli and Oxford.

Frank Burt and Thomas L. Kuntz have concluded arrangements for a circuit of thirty-nine parks to be operated by them this Summer, and are booking vaudeville performers through the Western office of the White Rats. The circuit is said to represent an invested capital of $3,000,000.

The Broadway Four will begin a ten weeks' tour of Summer parks on June 3.

Doty and Brill have removed to 43 West Twenty-eighth Street, New York, where they have fitted up larger offices for the accommodation of their music publishing business.

George W. Thomas, of the Broadway Four, and Agnes Estelle Allen, were married in this city on April 28 by the Reverend Wilson Sexton.

The New York Theatre, by present arrangement, will remain open all Summer, not closing when the roof-garden opens. Electric fans will be employed to cool the theatre.

Twenty-four Venetian dancing girls and twenty-six Eskimos arrived at this port last week, under engagement for the Pan-American Exposition at Buffalo.

The Little Egypt co. is reported to have closed suddenly at Scranton on April 27.

Jacklin and Ingram are booked solid until Sept. 16. They will go on the Orpheum circuit in October, and have the honor, it is said, to be the first illustrated song team to book over the Orpheum circuit in several years.

G. A. Stryker has been awarded judgment for $300 in his case against Ida Van Sicklen for breach of contract.

William Friend, who forsook the legitimate two sensons ago for vaudeville, and then forsook it for the legitimate, now contemplates forsaking it for vaudeville again for the Summer, at the end of which he will, in all probability, return again to the legitimate.

John F. Webber is with James O. Barrows' co., playing the Pacific Coast in their sketches, Tactics and A Thoroughbred.

H. H. Felber, European representative of the Association of Vaudeville Managers of the United States, will sail for Europe on May 8 to engage talent for the association.

McIntyre and Rice, after a successful season with Robert Manchester's Cracker Jacks, are at their home, Kenosha, Wis. They have been re-engaged by Mr. Manchester for next season.

The Actors' National Protective Union, at their last regular meeting elected the following officers for the ensuing year: President, John J. Pallas; first vice-president, Ed Chrissie; second vice-president, John S. Rooney; third vice-president, Harry Thomson; fourth vice-president, J. Aldrich Libbey; fifth vice-president, Fred Roberts; secretary, Lew Morton; treasurer, John S. Rooney; business-manager, James L. Barry; sergeant-at-arms, Jerome Cee; prelates, Ed Chrissie and John S. Rooney; Board of Trustees, Andy Amann, Joseph M. Lawrence, and Charles Dawley; delegates to C. F. U., James L. Barry, and Joseph M. Lawrence; delegates to C. L. U. Brooklyn, Harry Thomson, George W. Allen, Frank Manning, and C. Colton White; Grievance Committee, Charles Dawley, Frank Rae, Burt Barr, Charles Wallace, Fred Roberts, Ed Chrissie, Charles Decamp, Harry Thomson, and William Payne.

Georgie Lingard has been engaged to do her specialty at the Criterion Theatre, Brooklyn, 6-11, between the acts of the stock play.

Julia Raymond recently sang before a prominent uptown club, and was so successful that in token of their appreciation of her work the members sent her a few days later an opal ring set with diamonds. Miss Raymond devotes most of her time nowadays to club work, and enjoys widespread popularity.

Clara Lavine, assisted by William Rinkdell and co., will soon be seen in a new act, A Maid from Mars. The book is by Herbert M. Lome, and the music by Byrd Dougherty.

Charles Leonard Fletcher played a successful return engagement at Chase's New Grand, Washington, last week. His new make-up impersonations of Ezra Kendall, Chauncey M. Depew, and James A. Herne proved hits. Mr. Fletcher returns West next week

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

The F. F. PROCTOR PLAY-HOUSES.

F. F. PROCTOR, Sole Proprietor and Manager. J. AUSTIN FYNES, General Manager.

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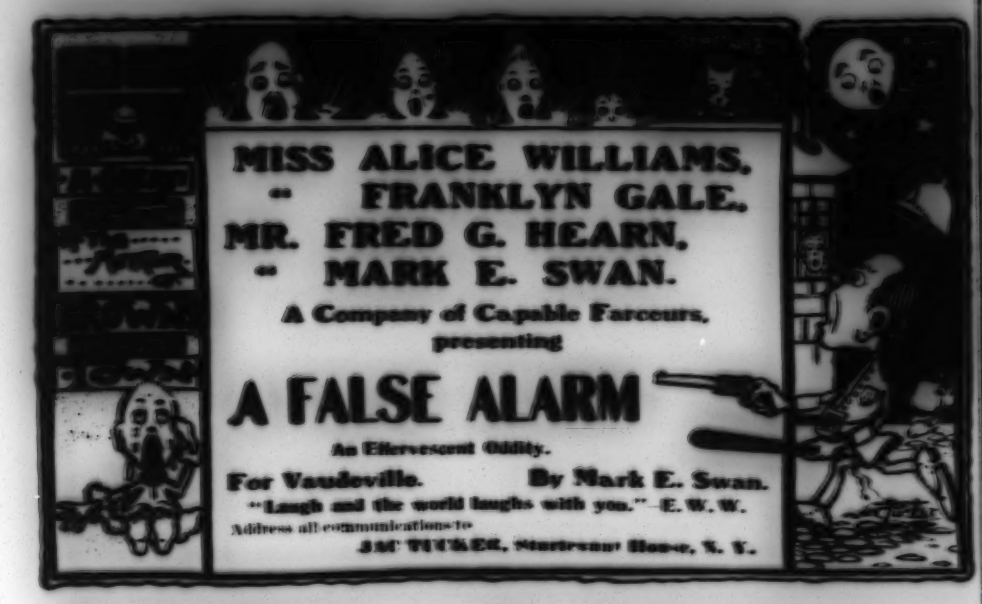

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NEWELL AND NIBLO

are at Chase's Grand, Washington, this week (May 6), and with exception of two weeks are booked solid till Sept., in principal parks in the West. They open their Winter season at Detroit, on the Moore Circuit, Sept. 16.

[illegible] opening at the Delmar Garden Theatre, St. Louis, and will not be seen East again until [illegible].

[illegible] and Clark will [illegible] this week in Toledo. Edward Clark has entered into partnership with [illegible] to produce an act by Herbert Ashley [illegible] In Hot Water, in which an imitation of [illegible] Hopkins figures most prominently.

[illegible] played the Howard, Boston, last week, with [illegible] and Philadelphia to follow.

Louise Thorndyke Boucicault and James Horne will return to vaudeville at Keith's, Boston, next week, reviving A Proper Impropriety. Tours of the Keith and Proctor circuits will follow.

Stuart, the male Patti, is playing an engagement of sixteen days at the San Carlos, Naples.

Violet Dale sailed for London on Saturday and expects to fill private engagements before opening in one of the big pantomimes next Winter.

Gracie Emmett and her co. have been engaged through the Vion and Hemans' Agency for the next season of Hyde's Comedians.

Elvia Crox and William Herman West, after their return engagement at New Orleans with the Metropolitan English Opera co., intend to enter vaudeville.

Will L. White, having closed as leading man with A Homespun Heart, will return to vaudeville with Eddie Heron in A Friend of the Family.

Engel Sumner, while playing in Buffalo, was entertained by the family of Beth Stewart, who is well known in that city.

Anna Franko, of Weber and Fields' Stock co., has appealed to the police to help to find her daughter, Amelia, who disappeared from her home in Brooklyn on April 29 and has not been seen since. Mrs. Franko and her husband, Edwin B. Franko, separated three years ago and the police incline to the notion that Franko has abducted his child.

Oscar Hammerstein announced that his new, enlarged roof-garden, covering the tops of the Republic and Victoria theatres, will be ready for opening on May 27. He is going to call it the Paradise.

Will A. McConnell is gunning for vaudeville acts in London

The forty-third anniversary of the opening of the historic Atlantic Garden, in the Bowery, will be appropriately celebrated to-morrow (Wednesday) evening by William Kramer's Sons, the present proprietors.

Irving Brooks has just contracted with Carrington and Holland to arrange their new sketch for four people. It will have its first performance June 17.

Elsie Janis, as Little Elsie now bills herself, was tendered a big ovation upon her return engagement at Gilmore's Theatre, Springfield, Mass., recently. The local press pronounced her's as the act of the bill, which was made of excellent talent.

FAIRS AND CARNIVALS.

The Southern Carnival co. opened in Oklahoma City, Okla., April 23 with a good list of attractions. The Chinese Theatre, with Joe Hayden (author of A Hot Time) doing a clever Chinese turn, was original. Other features were A Trip to the Orient, with Agatha, Porto Rican dancer, and Madame Nana in statuary; Aimee, fire dancer, the War Show, and the Miller Family in exhibitions on the aerial frames and bicycle work on the elevated stage.

Birmingham, Ala., Elks, are holding a Street Fair this week.

The West Texas Fair Association has elected the following officers: F. C. Digby Roberts, president; J. H. Pickens, secretary; J. M. Radford and H. A. Tillett, managers Amusement Committee. The fair will be held week Oct. 14.

BUSINESS NOTES.

"We Were Happy Once Together, Kate and I," the new ballad by Witt and Roden, has been introduced by Lottie Gilson with enthusiastic reception. Maude Courtney, at the Fifth Avenue, scored in the same writers' "When the Birds Go North Again." Madeline Sadol made her metropolitan debut in vaudeville at Proctor's 125th Street house last week and was encored for singing "The Everlasting Light," "We Were Happy Once Together, Kate and I," and "Rosabelle."

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—La Presa heads the bill at Keith's 6-11, and with his impersonations and changes promises to make quite a hit. Others are R. Jose, Belle Davis and the song sheet, Kathryn Osterman and Irving Brooks in To-Morrow at 12, Bozman and Adelle, A. O. Duncan, Mr. and Mrs. Harry Thorne, Maxwell and Simpson, H. M. Lorett, Mykey and Padlock, E. J. Holland, and the biograph.—Music Hall shows 6-11: Russell Brothers, Clarice Vance, Seymour and Dupre, Edgar Atchison Ely, Nelstone and Mahr, Cook and Sonora, John W. Ransone, Campbell and Dare, Lavelle's dogs, Bicknell, Howard Brothers, Martine Brothers, the Aherns, the Luciers, Reed and Shaw, La Tosca, and the vitagraph.—The Howard Athenaeum has a double bill 6-11, for it begins a house burlesque co., directed by Violet Mascotte, including Marie Oswald, Mitchell Sisters, Zavo and Mlle. Hilda, Hall and Herbert, Gordon and Lick, Larkins and Patterson, Emma Hayne and Lottie Brandon, Charles and Madge Hughes, John J. O'Donnell, Smith and Powell, Arthur Lane, and Dooley and Fowley. In addition there is as a combination the Majestic Burlesquers, presenting the Eight Cornallas, the Brownings, Bernard and Watson, Honan and Kearney, Grace Mantell, and living pictures.—Wine, Woman and Song is at the Lyceum 6-11. Olio: Gilbert and Goldie, Phil Gotthold, the Ten-Brookes, Hanson and Drew, Alf Hoedet and Bonita.—The Bowery Sports at the Palace 6-11 present Gardiner Brothers, the Carlons, Inga Omer, Bulla and Raymond, Hamlin and Hamlin, and the Bergen Family.—In the vaudeville programme at Austin and Stone's 6-11 appear: Tilley Sisters, Phyllis Costello, Hamburg Family, Bryant and Burrows, Sisters Lester, Casey and Le Clair, Tamson and Ward, William Hogan, Carroll and Clarke, Ramir, De Wolfe Sisters, Edward Manelle, Cushing and Merrill, Barlow and Nicholson, Garretta's cockatoos, La Mexicana Troubadours, and Swain's trained geese.—Item: As I have hinted, there will be another circus war in Boston, and, as was the case last year, the Ringling Brothers will be the first in the field. Their engagement here opens 20 and if the weather gets warmer, business will be tremendous. The Forepaugh-Sells show will not get here until June 10.
JAY BENTON.

PHILADELPHIA, PA.—The White Rats, after announcing the closing of the season for May 11, suddenly changed their plans, and with their performance 4 ended their season at the Arch Street, which probably will remain dark until the opening of the German stock co. in September.—Keith's business continues phenomenal. For 6-11: Keith's Pageant of Nations, Falke and Semon, Sam Bernard, Long and Cotton, Ward and Curran, Williams and Adams, Mr. and Mrs. Alfred Kelcy, Way and Maitland, the Brunelles, Miles and Nitram, Ed I. Boyle, Parker's dogs, and the biograph.—The Trocadero offers 6-11 Robin Hood, Jr., with prospects of good business.—The Lyceum has changed the attraction for 6-11 from Broadway Burlesquers to Fred Irwin's Majestics. Olio: Kolb and Dill, Katherine Dahl, Percy Walling, the Two Macs, Blanche Lester, Marie Revere, Three Judges, Kittie Irwin, and Fiore Van Schaack. For 13-18, Are You a Buffalo Burlesquers.—Dunn and Waldron, owners of the Star, with 6-11 and for rest of season, present their own stock co., including Charlie Banks, Blanch Washburn, Jack Crawford, Claflin Sisters, Larry Smith, and Mamie Champion: business fair.—The Parisian Widows are at the Kensington 6-11. Specialties by Harvey Sisters, Sol Fields, Russell and Tillyne, and Kessler and Olwell. In Atlantic City 13-18.
S. FERNBERGER.

WASHINGTON, D. C.—"Floral week" 6-11 at the New Grand, and the display of springtime's choicest flowers and plants forms the most elaborate decoration of this character ever seen here. The programme includes Robert Hilliard in The Littlest Girl, Mary Scott and co. in In Washington's Time, Charles R. Sweet, Sisson and Wallace, Kelly and Kent, Johnny Keefe, and Newell and Niblo. For 13-18: George Ober and co., and Mrs. General Tom Thumb and co.—Manager James L. Kernan presents 6-11, for a return, Frank B. Carr's Indian Maidens. Olio: Cunningham and Marouem, Mack and Matthews, Bessie Phillips, the Fields, Belle Gordon, Meeker-Baker Trio, and Pearl Marouem. The Social Maids 13-18.
JOHN T. WARDE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; Howard Graham, resident manager): The final week of straight vaudeville April 28-4 showed Digby Bell, Musical Dale, Dupont and Jackson, Nichols Sisters, Doherty Sisters, John Healy, Ostrado, and Eckert and Berg: big business. Proctor's Stock co. in Dr. Bill and Sunset 6.—Gaiety (Agnes Barry, manager): The Monte Carlo Girls 29-4; good business. The olio: Sully and Phelps, Frobel and Ruge, Eva Swinburne, May Young, West and McCale, and Burnett and Rich.—Item: Philip F. Nash, who has resigned as resident manager of Proctor's, Albany, to accept the assistant managership of Keith's circuit, was kindly remembered by the attaches. After the performance 29 he was presented with an opal scarf-pin set with diamonds. T. W. Eckert, formerly of Albany, made the address, to which Mr. Nash responded. At the collation which followed the Nichols Sisters, Doherty Sisters, and Messrs. Keenan, Sullivan, Nolan, Lyons, Lindsay, Graham, and Thomas were entertainers. Manager Proctor has engaged George E. Graham, who will have the supervision of the circuit, and his brother, Howard Graham, the latter as resident manager in Albany.
CHARLES N. PHELPS.

PROVIDENCE, R. I.—Olympic (Spitz and Nathanson, managers): For 29-4, the last of the season, another strong bill was given by the White Rats to fair houses. The bill: Mr. and Mrs. Augustin Neuville, Lawrence Sisters, Knight Brothers, May Mooney, Columbia Comedy Four, Newell and Niblo, Billy and Frankie Williams, Fred Roberts, and Devene and Dale. Treasurer Harry Young and Advertising Agent Louis Gadwell will benefit 6. A large vaudeville bill is being arranged.—Westminster (George H. Batcheller, manager): Wine, Woman and Song drew good houses 29-4. The co. included Bonita, Gilbert and Goldie, the Ten-Brookes, Phil. Gotthold, Hanson and Drew, and Alf. Hoenet. The Vagabonds 6-11.
HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Poli's Wonderland (S. J. Poli, manager): Andy Lewis and co. made lots of laughter April 29-4. He has a real novelty in The Cocaine Fiend, and a capable co. to help him out. His dope dreams and his infectious yawn were the talk of the town. Robertus and Wilfredo, Seymour and Dupree, The Automobile Girl, Billy Carter, Mr. and Mrs. Dan Hiatt, Lawrence Crane, Ethel Robinson, and the vitagraph rounded out the bill. For 6-11: Mary Dupont and co., Stanton and Modena, Johnstone Brothers, the Craigs, and Healy and Farnum.—Items: Mr. Poli will close his theatre June 15, sailing for Europe a few days later to book attractions for next season for his theatre and for B. F. Keith. He will also study plans for his new Church Street Theatre.
JANE MARLIN.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Turned them away April 22-28. Tschernoff's trained animals gave a marvelous performance. Prevost and Prevost went with a rush in clever pantomime acrobatics. George H. Wood scored with parodies and a monologue. Hal Stephens' impersonations were excellent, and won much applause. Moller, Fuller and Burke continued their neat dancing and song turn. Hamilton Hill was a star vocalist, and Papinta was as usual incomparable in her beautiful specialty. Biograph, curtain. Coming 29-5: Francesca Redding, Josephine Gassman, and Marguerite Ashton.—Item: The Chutes have added a few specialties and keep the grounds well filled.
S. B. DEWEY.

ST. LOUIS, MO.—The Columbia had a good bill 29-5 and, considering the intense heat, did good business. In the bill were Cressy and Dayne, Bertie Fowler, Jack Norworth, and Al. Leech and the Rosebuds. For 6-12: Truly Shattuck, Wayne and Caldwell, Gus Williams, Ida Van Sicklen and co., Howard's ponies, Dorothy Neville, Raymond Musical Trio, Marsh and Sartella, Ben Hunn, Henry and Frey, Ladd and Dreyfus, and the kinodrome.—The Rose Hill English Folly co. gave a good bill at the Standard 28-4. Week of 5-11, Sam T. Jack's Own co. Olio: Julia Natus, Hoyt and Neff, Fisher and Clark, the Simpsons, and Lulu Durrell Trio. Matt Flynn's Big Sensation co. 12.
J. A. NORTON.

BUFFALO, N. Y.—Shea's Garden Theatre was packed April 29-4 to see Ezra Kendall in his bright new monologue, Foy and Clark in The Spring of Youth, clever acrobatics by the Five Olracs, fine singing and acting by Homer Lind and co., and able turns by Belle Williams, Midgley and Carlisle, Barney Reynolds, Harmony Four, and Swiggette and Clark, Digby Bell and Patrice 6-11.—Court Street: Matt Flynn's Big Sensation co. drew big houses 29-4 with Dan McLeod, Keeley Brothers, Verdier Sisters, the Grundys, Mr. and Mrs. Sherman Coates, Adams and Kelly, Courtney and Nelson, Conroy and Keller, and Blanch Dickerson.
FRANK B. WILCOX.

CHICAGO, ILL.—The bill at the Olympic 5-11 shows Winona and Banks Winter, Mansfield and Wilbur, Techow's cats, Mr. and Mrs. Irving Jones, the Rozinos, Weston and Yost, Lorenz and Halpin, and Folly Trio.—The Chicago Opera House offers 5-11: Al. Leach and Three Rosebuds, Jack Norworth, Bertie Fowler, Cressy and Dane, Weston and Herbert, and the Otanas.—At Sam T. Jack's 5-11 W. B. Watson's Burlesquers, with Jeanette Dupree in the leading role, are the card.—The Trocadero proffers 5-11 the Rose Hill English Folly co.
P. F. R.

JERSEY CITY, N. J.—The French Beauties at the Bon Ton 29-4 drew good houses. The co. included Dick and Kittie Kumins, Lawrence Sisters, Beach and Beckler, Barrett Brothers, Grace Leonard, and Burt and Burt. The Saratoga Chips 6-11.—Item: Joe Howard, of A New York Girl, is said to have secured from Weber and Fields the entire production, including costumes, scenery, music and properties of Fiddle Dee Dee for his next season, which will open at Waldmann's, Newark.
WALTER C. SMITH.

CINCINNATI, O.—Roble's Knickerbockers were at the People's 29-4; big business. The olio: Rice, Cady and Vedder, Bert and Sophie Leslie, Rosalie, Brothers Le Moyne, and Carleton and Terre.—The topliners at the Columbia 29-4 were Willard Simms and Aimee Angeles. Hits were also scored by Winona Winters, Jules Levy, Fred Niblo, Derenda and Breen, the Martells, Esmeralda, Davenport Brothers, and the biograph.
H. A. SUTTON.

CLEVELAND, O.—Ezra Kendall heads the bill at the Empire 6-11. Others are The Girl with the Auburn Hair, Mr. and Mrs. Perkins D. Fisher, Romalo Brothers, Helen Reed Trio, Conkley and Huested, and Lores Grimm.—The Knickerbocker Burlesquers are at the Star 6-11.—Item: Treasurer Fred M. Coun and House Officer John Hicks, of the Euclid Avenue Opera House will take their annual benefit at that house 22.
WILLIAM CRASTON.

PITTSBURG, PA.—At the Duquesne April 29-4 were Lillian Burkhart, J. K. Murray, and Clara Lane, Ward and Curran, Alice Shaw and daughters, Lucille Saunders, Cannen Sisters, James Richmond Glenroy, and Maxmillian and Shields. The season closed 4.—The Academy offered 29-4 Al Reeves' co. Olio: Palmer Sisters, Deonzo Brothers, Mitchell and Cain, Inez McCusker, Leroy and Woodford, and Al Reeves. The Merry Maidens 6-11.
L. W. MENDENHALL.

TOLEDO, O.—Empire (I. H. Garson, manager): For April 29-4: Adelaide Herrmann, Patrice, Seven Reed Birds, Johnson and Dean, Weston and Yost, Callahan and Mack, Condit and Morey, and Rauschle. Business good. The vaudeville season closed 5. A Summer stock co. will open on 12 in The Charity Ball.
C. M. EDSON.

MILWAUKEE, WIS.—The City Club drew crowds to the Star April 29-4. Satisfactory performance. Fanny Everett was enthusiastically applauded. Olio: Charlande and La Pearl, the Levinos, Hanley and Jarvis, Theo and Cole, and De Lose. The Victoria Burlesquers 5-11.
CLAUDE L. N. NORRIE.

TORONTO, CAN.—Shea's (M. Shea, manager): Fanny Rice was featured April 29-4 in her Nell Gwynne sketch. Others were Melville and Stetson, Ray L. Royce, Louise Montrose, and Mr. and Mrs. Charles T. Ellis.
J. V. McAREE.

NEWARK, N. J.—Waldmann's Opera House: Howard and Emerson's A New York Girl held the fort 29-4 to good business. The scorers: Howard and Emerson, Hanson and Nelson, Kelly and Davis, and Pat White.
C. Z. KENT.

DETROIT, MICH.—May Edouin was the feature at the Wonderland 29-4. The sketch she had planned to give, Venus and Adonis, she discarded after the matinee 29 and wisely so, as it certainly did not suit her style and did not do her justice. Later in songs and specialties she was a decided success. The same comment applies to her partner, Fred. Edwards, who did not score in the first offering, but was of great assistance in the specialties. Howard and Bland, Edna Collins, Polk and Kollins, and Gallando completed the bill.

SAN FRANCISCO, CAL.—At the Orpheum: Agoust Family, McIntyre and Heath, Horace Goldin, Alf Grant, Mlle. Adelaide, Clayton, Jenkins and Jasper, and Barnes and Sisson 28-5.—At Fischer's: C. S. Wanell, Parakanova Sandoline, Mabel Bowman, La Mont Juvenile Troupe, Thatcher and Chenowith, and Oro, Dalton and Oro 28-5.—Chutes: Maud McIntyre, Otto Johnson, Fairbanks Brothers, La Lista, McKay and Lawrence, the Callenders, and Mirian Ainsworth 28-5.

SYRACUSE, N. Y.—Grand Opera House (Graff and Shubert, managers): The Holly Tree Inn and The Bridegroom's Reverie, two pretty sketches, caught on April 29-4. Hughes and Auger, Sisters Keene, Enrico Seagnamilla, the Allisons, Marie Leslie, Dooley and Foley, and the kinodrome also appeared. Business good.—Item: Richard Baker, for two seasons stage director at the Grand, left 30 to join The Brixton Burglary, after which he goes with Cecilia Loftus' tour as assistant manager.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): For 29-4: Countess von Hatzfeldt, Dunbar Sisters, Ethardo, St. Onge Brothers, Louise Sherman, Girard and Gardiner, Alsatian Comedy Four, Elizabeth M. Murray, Samuel Smith, and Seeker, Wilkes and Seeker.—The Auditorium (Agnes Barry and Co., managers): Dainty Paree 2-4. The Masher Bicycle Trio, and the Murphys, acrobats, were the hits. A Summer stock burlesque co. opens 6-11, bill to be changed weekly.

LOWELL, MASS.—Music Hall (W. H. Emery, manager): For 29-4: Dean Jose and co., Fostelle, Emmett and Gilberta, the Carlos, Nellie Smith, Ed. Chrissie, Dolline Cole, Swift and Nellie Deveau; fair business.—Savoy (F. G. Maen, manager): Hall and Staley, George Evans, Blanche Ring, Richards, Wilkes and Bridgeland, Ed. Estus, and Campbell and Dare: good houses.

MINNEAPOLIS, MINN.—The Moulin Rouge co. were at the Dewey 28-4; good houses. The Sohlkes and their pickaninnies were the most taking features.—At the New Standard, Harry Lines, Vedder and De Rev, Lucille Noel, Russell and Dunbar, Petite Westerlie, Lottie Levene, Miss Howard, and living pictures, under direction of Miss St. Ormond, made up an entertaining olio 28-4.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, manageress): Fads and Follies April 29-4 pleased good-sized audiences. Bennett and Rich, Lottie Martin, Thompson and Carter, Gertrude De Milt, Shattuck and Bernardo, and Dorsey and Trado were in the olio. Royal Burlesquers 6-11.—American (William T. Heflin, manager): The stock, headed by John Grieves, 29-4. Business satisfactory.

INDIANAPOLIS, IND.—Grand (Thomas J. Myers, manager): For 29-4: Barry and Halvers, Kelly and Violette, Walz and Ardelle, Duffy, Sawtelle and Duffy, The Woman in White, Weston, Greve and Statts, Mary Norman, Carroll Johnson, and the biograph. The house will close a very successful season 11.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, manager; J. E. Wiggins, resident manager): Clarice Vance was the feature week April 29-4. Others were Eugene O'Rourke, Thorne and Carleton, Williams and Kelburn, Bruno and Russell, The Four Rentons, the Andalusians and Satsuma. Attendance large. Johnstone Bennett 6-11.

NEW ORLEANS, LA.—West End (H. A. Ottman, manager): Opened April 28 with Brookes Chicago Marine Band as a principal attraction. Bonnie Thornton and the Budd Brothers were additional features 28-4, and the vitagraph continued popular. H. A. Ottman, who is doing the bookings, promises more first-class vaudeville people.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): Watson's Oriental Burlesquers April 28-4; good houses. Olio: Phil Mills, Ruth Beecher, Frank Evans, Frank Vidocq, Scanlon and Stevens, Howley and Leslie, Baker and Bunnell, and Fyne and Dandy.

NEW BEDFORD, MASS.—Sheedy's (Theodore Baylies, resident manager): For April 29-4: Mr. and Mrs. Frank Lavarnie, De Bollen Brothers, Gaylor and Graff, Paulette, the Ver Valins, Hamblin and Hamblin, La Porte Sisters, and Andrews and Feld; capacity business. Gavin and Platt 6-11.

KANSAS CITY, MO.—The bill at the Orpheum April 21-27 headlined Adgie and her lions. Smith and Campbell were well received. Reynard, ventriloquist, Mr. and Mrs. Irving Jones, Martinetti and Sutherland, the Rozinos, and Jennie St. George played the harp and sang in pleasing fashion.

WORCESTER, MASS.—Park (Shea and Wilton, managers): For 29-4: Josie Sadler and co., Little Elsie, Four Otts, Way and Maitland, Marlowe, Tutein and Plunkett, Herbert Brothers, the Hoopers, and Ella Obrey. For 6-11: Eddie Girard and Jessie Gardner, Hattie Delaro, and St. Onge Brothers.

MONTREAL, CAN.—Another strong bill was presented at Proctor's 29-4. J. K. Emmet and Lottie Gilson headed the list, assisted by Ida Lewis and Blanche Alexander. Press Eldridge, Conway and Leland, George Hammersmith, W. H. Clement, the Baileys, and Rhoda's marionettes were others.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): Amos, Swor and Stone, Royal and MacFayden, Lillian M. Tyce, Little and Pritzkow, Sisson and Wallace, Walter Caryll, James J. Morton, and Ford and Dot West April 29-4. Fair houses.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor): Eddie Sawyer, J. W. Keleey, Charles Gilroy, Emily Young, Bessie Cunningham, Ida Moncrief, Josie Maloney, Mlle. Rosena, Walter Shaw, and Castle Sisters April 29-6.

BALTIMORE, MD.—Hurtig and Seamon's Social Maids appear at Kernan's Monumental Theatre 6-11, presenting two burlesques, The Gay Modiste and The Water Nymph, and an olio. Robin Hood, Jr., Burlesquers 13-18.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, lessees): For 29-4: Alice Pierce, Tom Mack, Zeda and Sylva Elden, Sheehan and Kennedy, Montague and West, DeBeers, Newell and Shivett, and the vitagraph; crowded houses.

BANGOR, ME.—Nickelodeon (Frank M. Petts, manager): Good audiences enjoyed the bill.—City Hall, Oldtown (Otis Woodman, manager): Perry's Vaudeville co. delighted packed houses 26, 27. A Jolly Reception 16.

ATLANTA, GA.—New Lyceum (R. Coley Ander-

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son, manager): For 29-4: Woodward and Lewis, Max Walden, Three Celestos, Richard Pitrot, Dorothy Drew, Zimmer, and the vitagraph; big business.

WHITEHALL, N. Y.—Stafford's Theatre, formerly Harper's, opens a Summer season 6-11 with Mert Stafford as proprietor, Alice Bastedo as manager, and William Cohen as musical director.

LOUISVILLE, KY.—Miss New York, Jr., proved a strong attraction at the Buckingham 28-4. Olio: Hilton Brothers, Carr and Jordan, Merritt and Rosella, Emma Kraus, and McCale and Daniels.

GLENS FALLS, N. Y.—Capital Music Hall (John Donohue, proprietor): For April 29-4: Sam and Ida Kelly, Hall and Herbert, Secor Sisters, Daisy Linden, and Blanche De Cotret. Attendance good.

NORFOLK, VA.—The Granby (Otto Wells, manager): For 29-4: The Three Merrills, Julia Kingsley and Nelson Lewis, Belles and Beaux, Adele Purvis Onri, Bingham, Maddox and Wayne, and De Veaux and De Veaux; splendid business.

READING, PA.—Bijou (Updegraffe and Brownell, managers): Fred Irwin's Majestic Burlesquers April 29-4; good performance; large houses.

RICHMOND, VA.—Bijou (Jake Wells, manager): Bijou Comedy co. in Gay Coney Island week 29-4 to big business.

SCRANTON, PA.—Gaiety (Alf. G. Herrington, manager): Irwin's Majestics 2-4.

MILFORD, MASS.—The Palace has closed on account of the illness of Manager E. H. Strider.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Alden, John—Orpheum, Los Angeles, April 28-11.
Alsatian Four—Park, Worcester, 6-11.
Aneta—Orpheum, Brooklyn, 6-11.
Americus Comedy Four—Novelty, Brooklyn, 6-11.
Angelos Trio—The New York, 6-11.
Arnim and Wagner—Bijou, Richmond, 6-11.
Arris and Alice—Bijou, Richmond, 6-11.
Arsello—Keith's, N. Y., 6-11.
ATCHISON-ELY, EDGAR—Music Hall, Boston, 6-11.
Aug, Edna—The New York, 6-11.
Australian Andersons—Orpheum, Brooklyn, 6-11.
Baker, Tommy—M. H., Brooklyn, 6-11.
Barney and Kelly—Keith's, N. Y., 6-11.
Barretts, Three—M. H., Brooklyn, 6-11.
Bennett, Johnstone—Cook's, Rochester, 6-11.
Bernard, Sam—Keith's, Phila., 6-11.
Blake, Harry and Flora—Empire, Middlesbrough, 6-11, Empire, Wolverhampton, 13-18.
Blondells, The—Orpheum, Brooklyn, 6-11.
Boyle, Edward T.—Keith's, Phila., 6-11.
Brooks Brothers—Pastor's, N. Y., 6-11.
Brothers Rosses—G. O. H., Chicago, 6-11.
Browning Sisters—Bijou, Richmond, 6-11.
Bruno, Gus—Park, Worcester, 6-11.
BROWN AND ADELE—Keith's, Boston, 6-11.
Camp, John E.—Wonderland, Detroit, 6-11.
Canfield and Carleton—Wonderland, Detroit, 6-11.
Cannon, Edward—G. O. H., Chicago, 6-11.
Chicago Lady Quartette—Empire Palace, Birmingham, Eng., 6-11, Empire, Bradford, 13-18.
Chick, Mr. and Mrs.—Olympic, Chicago, 6-11.
Christian and Thomas—G. O. H., Chicago, 6-11.
Circus, Carrie—Empire, London, 5-July 1.
Cincinnati, Max—Proctor's 23d St., 6-11.
Clement—Proctor's 58th St., 6-11.
Clifford, Billy, and Maud Huth—Proctor's 5th Ave., 6-11.
Coakley and Huested—Empire, Cleveland, 6-11.
Corbett, James J.—Orpheum, Brooklyn, 6-11.
Cotton and Long—Keith's, Phila., 6-11, Keith's, Boston, 13-18.
Craigs, The—Poli's, New Haven, 6-11.
Crane Brothers—Pastor's, N. Y., 6-11.
Cressy and Dayne—O. H., Chicago, 6-11.
Cyrenes, Two—Pastor's, N. Y., 6-11.
Dagwell, Aurie—Novelty, Brooklyn, 6-11.
Dancing Howards—Wonderland, Detroit, 6-11.
Dandy, Jess—Proctor's 125th St., 6-11.
Darrow, Mr. and Mrs. Stuart—Pastor's, N. Y., 6-11.
Davis, Belle—Keith's, Boston, 6-11.
Davis and Macauley—Wonderland, Detroit, 6-11.
Deaves, Harry, and Rhetta—Pastor's, N. Y., 6-11.
De Forests, The—Keith's, Boston, 6-11.
Delaro, Hattie—Park, Worcester, 6-11.
DeMuths, The—G. O. H., Chicago, 6-11.
De Rigney Sisters—Proctor's 125th St., 6-11.
Doherty Sisters—Proctor's 23d St., 6-11.
Dunbar Sisters—Park, Worcester, 6-11.
Duncan, A. O.—Keith's, Boston, 6-11.
Dupont, Mary—Poli's, New Haven, 6-11.
Edwards, Sam—Park, Worcester, 6-11.
Elliott and Aleene—M. H., Brooklyn, 6-11.
ELLWOOD SISTERS—People's Palace, Sunderland, Eng., 6-11, London Pavilion, London, 13-18.
Elseeta—Shea's, Toronto, 6-11.
Elsie, Little—Shea's, Buffalo, 6-11.
Elthardo, Naomi—Park, Worcester, 6-11.
Empire City Quartette—Shea's, Buffalo, 6-11, Shea's, Toronto, 13-18.
Falke and Semon—Keith's, Phila., 6-11.
Fantas, The—Arch St., Phila., 6-11.
Fields, W. C.—Folies Bergere, Paris, May 1-June 15.
Fisher, Mr. and Mrs. Perkins—Empire, Cleveland, 6-11.
Fitzgerald—Novelty, Brooklyn, 6-11.
FLATT AND SUTHERLAND—Novelty, Brooklyn, 6-11.
Fletcher, Charles Leonard—Delmar Garden, St. Louis, 12-18.
Flynn, Joe—Novelty, Brooklyn, 6-11.
Forman and Howlett—Proctor's 58th St., 6-11.
Fowler, Bertie—G. O. H., Chicago, 6-11.
Fox and Foxie—Pastor's, N. Y., 6-11.
Fuller, Moller and Burke—Orpheum, Omaha, 5-11, Forrest Park, St. Louis, 12-18.
Galetti's Monkeys—Keith's, N. Y., 6-11.
GARRISON, JULES AND ELLA—Proctor's 5th Ave., 6-11.
Gaylor and Graff—Keith's, Boston, 6-11, Keith's, Phila., 13-18.
Gavin and Platt—Sheedy's, New Bedford, 6-11.
Gilfoil, Harry—Keith's, N. Y., 6-11.
Girard and Gardner—Park, Worcester, 6-11.
Girl with the Auburn Hair—Empire, Cleveland, 6-11.
Glenroy, James Richmond—Park, Youngstown, 6-11.
Gorman, George, and Frances Keppler—Bijou, Richmond, 6-11.
Gorman Sisters—Olympic, Chicago, 6-11.
Gould, William—The New York, 6-11.
Grimm, Lores—Empire, Cleveland, 6-11.
Hall, Lou—Pastor's, N. Y., 6-11.
Hart, Joe, and De Mar, Carrie—Proctor's 5th Ave., 6-11.
Hawaiian Queens—Bijou, Richmond, 6-11.
Healy and Farnum—Poli's, New Haven, 6-11.
Henry and Frey—Columbia, St. Louis, 6-11.
Herald Square Quartette—Keith's, N. Y., 6-11.
HERRMANN, ADELAIDE—Columbia, Cincinnati, 4-10.
Hill and Whitaker—Keith's, N. Y., 6-11.
Hogan, Ernest—Orpheum, Brooklyn, 6-11.
Holland, E. J.—Keith's, Boston, 6-11.
Holmes and Waldon—Olympic, Chicago, 6-11.
Howard and Linder—Proctor's 5th Ave., 6-11.
Howard's Pony Circus—Columbia, St. Louis, 6-11.
Hughes and Anger—Music Hall, Brooklyn, 6-11.
Hunn, Ben—Columbia, St. Louis, 6-11.
Johnson, Davenport and Lorella—Opera House, Chicago, 6-11.
Johnstone Brothers—Poli's, New Haven, 6-11.
Johnstone, Ralph—Grand, Indianapolis, 6-11.
Jones, Mr. and Mrs. Irving—Olympic, Chicago, 6-11.
Jose, R. J.—Keith's, Boston, 6-11.
Juggling Johnsons—Wonderland, Detroit, 6-11.
Keefe, Johnny—Chase's, Wash., 6-11.
Keene—Pastor's, N. Y., 6-11.
Keley, Mr. and Mrs. Alfred—Keith's, Phila., 6-11, Keith's, N. Y., 13-18.
Kelly and Kent—Chase's, Washn., 6-11.
Kelly and Mason—Mt. Clemens, Mich., April 14—indefinite.
Kendall, Ezra—Empire, Cleveland, 6-11.
Kilroy and Britton—Opera House, Chicago, 6-11.
Ladd and Dreyfus—Columbia, St. Louis, 6-11.
Lamb, Bessie—Grand, Indianapolis, 6-11.
La Presa, Senor—Keith's, Boston, 6-11.
Lassard Bros.—Standard, St. Louis, March 31-6.
La Tour, Irene and Zola—Orpheum, Brooklyn, 6-11.
Lawrence, Al. C.—Music Hall, Brooklyn, 6-11.
Leach, Al.—Opera House, Chicago, 6-11.
Lester and Mack—Arch St., Phila., 6-11.
Levy, Jules—Grand, Indianapolis, 6-11.
Libbey, Aldrich—Park, Worcester, 6-11.
Lind, Homer—Shea's, Toronto, 6-11.
Little Esie—Shea's, Buffalo, 6-11, Shea's, Toronto, 13-18.
Livingstons, Three—Novelty, Brooklyn, 6-11.
Loftus, Cecelia—Keith's, N. Y., 6-11.
Long, Nick, and Cotton, Idalene—Keith's, Phila., 6-11.
Lovett, H. M.—Keith's, Boston, 6-11.
Magill, Alice—Arch St., Phila., 6-11.
MANSFIELD AND WILBUR—Olympic, Chicago, 6-11, Columbia, St. Louis, 13-18.
Marimellas—Grand, Indianapolis, 6-11.
Marsh and Sartella—Columbia, St. Louis, 6-11.
Mast and Sartella—Columbia, St. Louis, 6-12, Opera House, Chicago, 23-19.
Mathieus, The—Proctor's 5th Ave., 6-11.
Maxwell and Simpson—Keith's, Boston, 6-11.
McBride and Goodrich—Pastor's, N. Y., 6-11.
McCann—Proctor's 5th Ave., 6-11.
Melville and Stetson—Orpheum, Brooklyn, 6-11.
Miles and Nitram—Keith's, Phila., 6-11.
Millar, Jessie—Orpheum, Brooklyn, 6-11.
Monroe, Mack and Lawrence—Columbia, Cincinnati, 5-12.
MURPHY, MR. AND MRS. MARK—Music Hall, Brooklyn, 6-11.
Murray and Lane—Proctor's 58th St., 6-11.
Murphy and Long—Opera House, Chicago, 6-11.
Musical Johnstons—Court St., Buffalo, 6-11.
My Key and Padlock—Keith's, Boston, 6-11.
Neville, Dorothy—Columbia, St. Louis, 6-11.
Newell and Niblo—Chase's, Washn., 6-11.
Norworth, Jack—Opera House, Chicago, 6-11.
O'Meers Sisters—Keith's 125th St., 6-11.
ONRI, ADELE PURVIS—New Lyceum, Atlanta, 6-12.
Osterman, Katherine—Keith's, Boston, 6-11, Keith's, Phila., 13-18.
Otanys, The—Opera House, Chicago, 6-11.
Partellos, The—Rumford Falls, 6-11, Livermore Falls, 13-18.
Pearl, Kathryn—Proctor's 23d St., 6-11.
Powell and Partello—Olympic, Chicago, 6-11.
Prelle's Dogs—Proctor's 5th Ave., 6-11.
Rasseaus, The—Park, Worcester, 6-11.
Raymond Musical Trio—Columbia, St. Louis, 6-11.
Razarfs, The—Pastor's, N. Y., 6-11.
Reed, Helen, Trio—Empire, Cleveland, 6-11.
Romalo Brothers—Empire, Cleveland, 6-11.
Roth, Katie—G. O. H., Chicago, 6-11.
Royle, Edwin Milton, Mr. and Mrs.—Keith's, N. Y., 6-11.
Sa Vans—Grand, Indianapolis, 6-11.
Scott, Mary—Chase's, Washington, 6-11.
Seeker, Wilkes and Seeker—Park, Worcester, 6-11.
Shattuck, Truly—Columbia, St. Louis, 6-11.
Simms, Willard, and Aimee Angeles—Grand, Indianapolis, 6-11.
Sisson, Oscar—Chase's, Washington, 6-11.
Slakey and Dell—Olympic, Chicago, 6-11.
Smith and Campbell—Wonderland, Detroit, 6-11.
Staley and Birbeck—Orpheum, Brooklyn, 6-11.
Stanley, Harry C.—Pastor's, N. Y., 6-11.
Stanton and Modena—Poli's, New Haven, 6-11.
St. Onge Bros.—Park, Worcester, 6-11.
Stephens, Hal—Olympic, Chicago, 13-18.
Stokes and Wayne—Arch St., Phila., 6-11.
Stuart, Marie—Keith's, N. Y., 6-11.
Sully, Lew—Orpheum, Omaha, 6-11.
Sweet, Charles R.—Chase's, Washn., 6-11.
Swiggett and Clark—Shea's, Toronto, 6-11.
Talbot and Davidson—Grand, Indianapolis, 6-11.
Taylor Trio—M. H., Brooklyn, 6-11.
Techow's Cats—Olympic, Chicago, 5-11.
Tegge and Daniels—Proctor's 23d St., 6-11.
Tennis Trio—Orpheum, Brooklyn, 6-11.
Thayer, Kate—Park, Worcester, 6-11.
Thomas, Hilda—Pastor's, N. Y., 6-11.
Thorne, Mr. and Mrs. Harry—Keith's, Boston, 6-11.
Trovolo—Novelty, Brooklyn, 6-11.
Tyler, Rosa Lee—G. O. H., Chicago, 6-11.
Van Sicklen, Ida—Columbia, St. Louis, 6-11.
Vernon—Keith's, N. Y., 6-11.
Waldron, Max—Bijou, Richmond, 6-11.
Waller, J. E.—Arch St., Phila., 6-11.
Walz, Al.—M. H., Brooklyn, 6-11.
Ward and Curran—Keith's, Phila., 6-11.
Way and Maitland—Keith's, Phila., 6-11.
Wayne and Caldwell—Columbia, St. Louis, 6-11.
Webber, John F.—San Francisco, 12-June 2.
Weller and Schuyler—Novelty, Brooklyn, 6-11.
Wells, Lou—Pastor's, N. Y., 6-11.
Western, Lillie—Proctor's 23d St., 6-11.
Weston and Herbert—G. O. H., Chicago, 6-11.
Wharton, Nat.—Olympic, Chicago, 6-11.
White, Clayton—Keith's, N. Y., 6-11.
Whitney Bros.—Liverpool, Eng., 6-13.
Williams and Adams—Keith's, Phila., 6-11.
Williams, Gus—Columbia, St. Louis, 6-11.
Willis Family—Keith's, N. Y., 6-11.
Wills, Nat. M.—Pastor's, N. Y., 6-11.
Wilson, Dorris—Pastor's, N. Y., 6-11.
Winter, Winona, and Banks—Olympic, Chicago, 5-11.
Yankee Comedy Four—Springfield, 13-18.
Zeda and Elden—Novelty, Brooklyn, 6-11.

OBITUARY.

Oliver W. Wren, the comedian, died at Havre de Grace, Md., on April 28, of pneumonia. He was at the time engaged in making a tour of the smaller cities of Maryland with his wife. His illness lasted only two days. Mr. Wren was born in London, Eng., fifty-nine years ago, and at an early age was brought to America by his parents. When nine years old he appeared at Barnum's Museum, at the corner of Broadway and Ann Street, with his brothers and sisters, who composed the then famous Wren Family. The little company made a great success at Barnum's and afterward went on a tour of the country. When the company disbanded, Oliver was the only member of the family who remained in the theatrical profession. All of the brothers served in the Union army through the Civil War, and later achieved success in various enterprises. One became a dentist, another, George Wren, was an Assemblyman, and clerk of Justice Nacher's Court, and a third prospered in mercantile affairs, and is now living in Buffalo. After the war, Oliver Wren resumed his stage work and played with a number of important stock and traveling companies. In 1876 he was the Dick Swiveller in Katie Putnam's production of Little Nell and the Marchioness. In 1879 he originated the role in America of Caramel in Princess Toto, produced at the Standard Theatre. In 1883 he was the Loustalot in The Stranglers of Paris, and while playing that role at the Chestnut Street Theatre, Philadelphia, he was seriously injured by an over-excited supernumerary, who dealt him a blow with a musket. Mr. Wren's skull was fractured, and for several days he lay at the point of death. Of late years Mr. Wren and his wife made their home at Greenpoint, Brooklyn, and made tours of the small towns each season in Rip Van Winkle and other plays. The dead actor was a member of the Odd Fellows, the United Workmen, the Order of Heptasophs and the Actors' Fund. The remains were brought to Brooklyn where, on the night of April 30, the funeral services were held. The Rev. Lewis Francis, D.D., of the Kent Street Reformed Church, officiated. The interment was made in Cypress Hills Cemetery on May 1.

Franz Rummel, the distinguished pianist, died in Berlin on May 3. He was well known in America through the several concert tours that he made here. Professor Rummel was born in London in 1853. He studied with Brassin at the Brussels Conservatory, where he won first prize. During his public career he appeared in more than one thousand concerts in the important cities of Europe and America. Twenty years ago he married Lila Morse, daughter of Professor S. F. B. Morse, who survives him.

Helene Menzell, at one time prominent on the American stage as a dancer, died recently at her home in Barcelona, Spain, of consumption. With her sister, Mlle. Menzell came to this country in 1876 and appeared at the Centennial Exposition, in Philadelphia. Afterward they were members of the ballet at Niblo's Garden, and toured with various opera companies. Mlle. Menzell's first husband was a Russian nobleman. After his death she married Fernando Rosnati, an opera singer.

Mrs. Harry Powles Ball, mother of Vesta Tilley, died in London on April 15. Her husband, the late Harry Powles Ball, was a prominent figure in English music hall life a decade or more ago.

Frances Raymond, once a member of The Girl I Left Behind Me company, committed suicide at her home in this city, May 5, by inhaling gas. Her mind is thought to have been deranged.

Frank Gilbert, a musician and composer, died at Norfolk, Va., on May 2. He was a second cousin of W. S. Gilbert, the librettist, and was forty years old.

MATTERS OF FACT.

Fay Robinson was compelled to close with the Gormand and Ford stock co. on account of sickness, after being with the company for seventy-three weeks. The roster of the company now is: Harry Gormand, Bart Ford, A. L. Fanshawe, H. J. Mates, Oscar Dowan, J. M. Waters, Millie Desmonda, Pearl Woolkson, Frankie Partridge, Louisa Clifton, Mable M. Mills.

Roy C. Burgess has purchased from Frederic C. Hardy a new melodrama, A Man of Up and Downs, that will have its first production at Williamsport, Pa., in September by Mitchell's All-Star Players and Charles Mortimer.

Charles Hallock, a portrait of whom is published on another page, has been very successful in stock work, in which he will continue unless he finds better opportunity in a New York production or on the road.

Lizzie N. Wilson, German dialect comedienne, closed a successful season at Lowell, Mass., with Hanlon's Superba company on April 27.

Lavinia Shannon, who has made such a success with the Albaugh Stock in Baltimore, has been offered the position of leading lady at the Castle Square Theatre, Boston.

Abe Leavitt, Jr., of Paterson, N. J., has taken offices at H. S. Taylor's Exchange, on Fortieth Street, for the purpose of booking the Columbia and Bijou theatres. Both of these houses have done a large business this season and as Paterson is in a better monetary condition than it has been in years, a still better season is looked for. The theatres will both undergo renovation and will open in August. Mr. Leavitt is booking in co-operation with big attractions, and good repertoire companies desiring time at the Columbia and burlesque shows wanting time at the Bijou should communicate at once.

The roster of R. R. Garver's Summer Stock company: R. R. Garver, manager; William Hayes, stage-manager; Walter M. Alexander, carpenter; Ralph Garver, property man; Horace Garver, Annie Moore, Grace Tucker, Ed. Wellington, E. H. Halman, and Jenny Edwards.

Lizzie N. Wilson, who has just closed a thirty-two weeks' engagement with Hanlons' Superba, is at liberty for vaudeville and next season.

The Van Dyke and Eaton company, while traveling on the steamer "Queen City," was detained by the Ohio River floods and a low bridge. The boat tied up at Gallipolis, O., and the company played there to S. R. O. April 21-23. There was no paper except some hand bills printed for the occasion. The company was royally entertained by the Lodge of Elks. Sistersville, W. Va., was reached April 25.

All communications to Howard Kyle relating to business should be addressed to W. M. Wilkinson, 516 Knickerbocker Theatre Building, New York.

Minnie B. Lane, who has been decidedly successful in the West, is disengaged for the Summer and next season, for juveniles, heavies or leads. Miss Lane will remain in New York until her plans are settled for next season.

Benjamin Howard, playing leading business, is at liberty. He may be addressed care this office.

Bessie Rowena Campbell will be the principal contralto of the Temple Opera company, Des Moines, Ia., for the Summer.

Harry and Kate Jackson, who are now with Arthur Sidman's successful play, York State Folks, are at liberty for Summer stock or vaudeville during the months of June and July.

Cheridah Simpson has attracted considerable attention and won much flattering mention by her performance as D'Artagnan in My Lady, which just left the Victoria Theatre.

S. C. Bennett, of 832 Carnegie Hall, claims to have a method for voice culture that regulates defective tone production and is a great help to people troubled with throat complaints. Special Summer rates will be accorded to professionals for the Summer.

A leading lady and a singing and dancing comedian are wanted for the E. V. Phelan Stock company, Box 325, Lynn, Mass.

Charles and Adelaide Plunkett, now in their second season with Mrs. Fiske, have not signed for the season of 1901 and 1902.

Goldwin Patton, playing with the Patton Stock company, invites offers for next season.

Edith Crolius Ives invites offers for leading characters and heavies. Miss Ives will be at the Empire, Providence, until August.

Maude Sheridan, who closed her season with the Baker Stock company in Brooklyn April 27, received a floral horseshoe four feet high from members of the company, ushers and stage hands of the theatre. She also received a beautiful water color landscape and a gold souvenir from friends who wished to commemorate the close of Miss Sheridan's engagement in Brooklyn, which was a remarkably successful one.

Carrie Ezler, whose record of two seasons with A Ride for Life, two seasons with E. D. Stair, and two seasons with The Daughters of the Poor, is in New York, having closed with A Ride for Life on April 27. She intends playing vaudeville dates during the Summer, but has not settled her plans for next season.

Good one and two night stand attractions are wanted at the Croxton Opera House at Angola, Ind. Fair week, Oct. 7, is open here for high-class repertoire organizations.

John E. Ince has a large hall suitable for rehearsals at 1439 Broadway.

Edith Lindsay, playing juveniles, in which line of work she has won some splendid press mention, is open to offers.

Everett, Wash., one of the thriving cities in the far Northwest, will have a new theatre next season, one now being in the course of construction, to be ready for opening Sept. 15. The new house is to seat 1,220, and have ample stage capacity to present the largest attractions. The Everett Improvement Company are building the theatre and want a first-class opener.

Lew Chace Leslie, business manager for the Leona Leslie Stock company, will arrive in New York this week to arrange for five New York successes that have never been seen in stock or repertoire. Royalty plays will be used with special lithographic work. A novelty in the way of advertising of which Mr. Leslie is the originator, and away from everything ever previously used, is contemplated. The company has been engaged.

J. W. Gillingwater is now in town in the interests of the new farce, Hunting for Hawkins, for next season. Ole Olson closed a prosperous tour on May 4.

Hepner, the wig man, who is located at 124 West Thirty-sixth Street, has just issued a new illustrated catalogue.

A three-years' lease of Watson's Opera House, at Lynn, Mass., is offered for sale. The theatre is in first-class condition and has good booking for next season. The rent is low and the heat free. A ladies' and children's patronage has been established by the present management. Prospective buyers should communicate with Lew Watson, Lynn, Mass.

The press of the South, through which Broadhurst Brothers' Why Smith Left Home company toured this season, were nearly unanimous in praise of Dean Raymond's performance in the part of John Smith.

Wood, the necromancer and ventriloquist, who has lately arrived from South America, where he has been touring with his own company for the past three years, is preparing a tour of the United States. Wood will be accompanied by Edna, who is said to be a marvelously clever and graceful dancer as well as a beautiful woman. W. V. Johnson, who is manager of the attraction, is located at Shamokin, Pa., where he can be addressed by house managers who have open time to offer.

THE ELKS.

Canton, Ill., Lodge, No. 626, met in regular session April 5. One candidate was initiated, and George H. Sampson, secretary of Peoria Lodge, No. 20, and District Deputy for Northern Illinois, installed officers for the ensuing year. Mr. Sampson was lately elected a life member of Peoria Lodge, No. 20.

A lodge was organized in Palestine, Texas, April 11. One hundred names were obtained as charter members. The night of organization was celebrated by a banquet.

Racine, Wis., Lodge, No. 252, has elected the following officers: John W. Owen, E. R.; Charles Finch, E. L. K.; John O'Laughlin, E. L. K.; James V. Rohan, E. L. K.; A. J. Dietrich, secretary; C. R. Carpenter, treasurer; George Covert, Tiler; C. A. Armstrong, trustee for three years, and A. Hugunin, delegate to G. L.

Cheyenne, Wyo., Lodge, No. 660, was organized March 12. The ceremony was attended by visiting lodges from Denver, Laramie, Rawlins, and North Platte. The following officers were elected: E. R., A. D. Kelley; E. L. K., L. Kabis; E. L. K., J. H. Conway; E. L. K., Frank Vreeland; Secretary, Joe Cahill; Treasurer, William Dinneen; Tyler, J. E. McCabe; Chaplain, F. H. Clark; Esquire, C. E. Artist; Trustees, Henry Dillman, A. T. Clark, Edward Vreeland.

Jacksonville, Ill., Lodge, No. 682, was instituted April 3 with forty-three charter members. B. U. Custen, of Danville, and a team from Decatur conducted the ceremonies. Following the institution of the lodge an elaborate banquet was held at the Dunlap. The following officers were chosen: E. R., H. M. Ticknor; E. L. K., Frank Huntley; E. L. K., Charles Gillman; E. L. K., C. C. Dill; Secretary, Orlando Baxter; Treasurer, Andrew Russell; Tyler, Lee Alcott; Trustees, F. J. Andrews, W. L. Alexander, and L. Seeberger.

Poughkeepsie, N. Y., Lodge, No. 275, installed the following officers April 4, district Deputy Grand Exalted Ruler Mooney, of Albany, officiating: E. R., Samuel H. Brown; E. L. K., William J. Beardsley; E. L. K., Charles P. Hughes; E. L. K., Michael J. Lally; Secretary, Jacob B. Dixon; Treasurer, Nelson J. Borst, M.D.; Tyler, Owen Cook. The Exalted Ruler made the following appointments: Chaplain, Dr. John H. Cotter; Esquire, George E. Schulde; Inner Guard, James K. Stearnes; Organists, Frank B. Andrus and D. Bub. Following the installation a pleasant social session was held. Conway's orchestra furnished the music, and among those who contributed to the enjoyment of the occasion were George W. Davids, Frank B. Howard, Fred S. Lyke, John King, and William Irish.

Key West, Fla., Lodge, No. 551, installed the following officers for the ensuing year: Ramon Alvarez, E. R.; Edward Falk, E. L. K.; J. G. Piodella, E. L. K.; W. S. Lightbourne, E. L. K.; Dr. J. B. Maloney, representative.

THE NEW HARTFORD OPERA HOUSE.

The Hartford, Conn., Opera House, the oldest and best known theatre in that city, closed its season on April 27. When it reopens in the Autumn it will be practically a new playhouse, so extensive are the alterations that Managers Jennings and Graves intend making during the Summer. The changes will cost about $15,000, and are to include a new entrance and lobby, a reconstructed auditorium, new chairs, and a complete redecorating of the interior. Besides these, there will be a new arrangement of boxes, new scenery and a new drop curtain, not to mention a host of minor things. The entrance and lobby will be uncommonly handsome and ornate, and the decorations throughout will be rich and tasteful. J. B. McElfatrick and Sons have designed the plans for the changes that, by the way, increase the seating capacity by 750, or to 2,042. To sum up, when the changes are complete, Hartford will have, in its rejuvenated Opera House, a theatre to be proud of.

BROOKLYN AMUSEMENTS.

SATURDAY, May 4.

With but few exceptions, it [illegible] no keen discernment to realize that the season is [illegible] on the wane, and while business was [illegible] proportions at several of the houses, in general [illegible] was the opposite.

The Montauk had [illegible] hilarious and [illegible] pleased patrons who [illegible] heartily over the comicalities of the [illegible] Mason, which was given by an [illegible] cast and with all of the accessories [illegible] four weeks' stay at Wallack's. [illegible] between John [illegible] May [illegible] stein, Esther [illegible] Arnold Daly, and [illegible] Isabel Hoyt-Hecht closes the [illegible] week of the Montauk's sixth regular season with All on Account of Eliza, in which [illegible] and Louis Mann are quite sure to [illegible] the favor they have already secured [illegible] when presented at both the [illegible] and the Amphion.

Camille D'Arville's fine voice and [illegible] chosen selections scored for their usual [illegible] at Hyde and Behman's, where Mr. and Mrs. Sidney Drew were seen in A Model Young Man [illegible] Mark Sullivan's really clever character [illegible] proved most welcome. Albert Bellman and Lottie Moore, their second date here since their long absence at the antipodes, duplicated the success of their booking here some weeks ago. Tom Lewis and Sam J. Ryan were the most prolific laugh producers of the entire olio, their hearers being loath to let them go, and their turn being one of the funniest now anywhere current in vaudeville. Other specialties were contributed by Thurman, the three Westons, and John R. Harty. Manager Henry W. Behman next announces Bert Coote, the Finneys, Katherine Bloodgood, Snyder and Buckley, also Charley Case.

At the Gayety to-night Sadie Martinot finishes her twenty-fifth consecutive performance of Sapho in the Greater New York, she having put in eight representations of it at both the Grand Opera houses in Manhattan and Brooklyn boroughs, and rounding out the term over in the heart of Dutchtown, where Miss Martinot had discriminating and appreciative auditors on the first and second floors, but a second tier comprising mostly empty seats. All the adjuncts of the original Nethersole production were in evidence, and the cast collectively was satisfactory, specially good work being done by Adelaide Cumming, Walter Hodges, and Mattie Howes. Manager Bennett Wilson next has Richard Golden and Old Jed Prouty, with The Still Alarm and Harry Lacy to follow.

C. P. Flockton and an assisting cast of Messrs. Stewart, Lloyd, and Caroline Richins, in Millie Stafford's farce, A Bride's Dilemma, was the prominent feature of the week at the Novelty, where was also found some of the late principals in Hayes and Lytton's Wise Guy company. Also seen were the Averys in coontown comicalities; Bush and Gordon, acrobats; Morrell and Evans in mirth, music and satire; A. C. Lawrence, comedian and mimic; Bartell and Morris, musical act; the vitagraph being the concluding number. Manager Percy Williams' headliners for the season's concluding week are Aurie Dagwell, Fitzgerald, America's Comedy Four, Flatt and Sutherland, Joe Flynn, Zeda and Elden, Trovolo, the Three Livingstons, and Weller and Schuyler.

The Bijou had good results with the return engagement of Harry Lacy and The Still Alarm, though naturally busines showed a decline over that of the first week of this revival on these boards. Manager Lewis Parker next offers Iola Pomeroy in Coon Hollow.

The names announced at the Orpheum were the Three Livingstons, Ed Latell, Sam Lockhart's elephants (second week), O'Meers Sisters, Mr. and Mrs. Mark Murphy, Tommy Barker, Rose Coghlan and Louis Massen, the Three Dumonds, Staley and Birbeck, Eleanor Falk, also the Mimic Four.

The Grand Opera House put Old Jed Prouty on view with Richard Golden in the title-role. The merit of the performance as a whole deserved better results. Manager Lewis Parker next has My Lady, direct from its ninety-third performance at the Victoria across the river. That winds up the thirty-sixth and final week of the twentieth regular season at the Grand Opera House, which has been leased by the Mittenthal Brothers for three weeks, that term to be extended if results warrant from the performances twice a day of the Aubrey stock, whose local bow will be made in The Charity Ball on May 13.

The talent at the Williams Music Hall comprised John and James Russell, the Barrows, Hilda Thomas and Lou Hall, Cotton's donkeys, the Three Nevaros, Cook and Sonora, Eddie Grey, Denton and Denton, also Weller and Schuyler. Manager Percy Williams' feature of note here next week is Mr. and Mrs. Mark Murphy.

Ben Hur is to finish out four weeks at the Columbia, which becomes dark after May 18.

Thomas W. Dinkins' Vagabonds had satisfactory business at the Star, where Manager William L. Bissell next offers The Bohemian Burlesquers.

The ninth and final year of the Empire began on Labor Day (Sept. 3), afternoon, with the Victoria Burlesquers. The period of twenty-eight weeks between then and Saturday, March 16, when the theatre closed permanently, was filled in the order named by the Little Egypt Burlesquers, the City Sports, Imperial Burlesquers, Sam Devere's Show, Bohemian Burlesquers, Vanity Fair, Weber's Dainty Duchess, A New York Girl, the Oriental Burlesquers, Fred Irwin's Big Show, Australian Burlesquers, Broadway Burlesquers, the Trocaderos, Sam T. Jack's Burlesquers, the Knickerbockers, Fred Irwin's Majesties, the Gay Morning Glories, T. W. Dinkin's Burlesquers, Weber's Parisian Widows, Bon Ton Burlesquers, the Big Sensation, Imperial Burlesquers, Rose Sydell's London Belles, Robert Manchester's Cracker Jacks, the Royal Burlesquers, Bohemian Burlesquers, and the French Beauties, which latter gave the final shows there seen. Twenty-six different organizations filled the time, two of which, the Imperials and Bohemians, had return dates. The building is yet standing, save the entire stage portion, which has been lopped off and the proscenium arch made flush with the auditorium wall by a wooden side filling. The scene in the immediate neighborhood presents one of peculiar desolation, a wide swath being cut direct from the bridge anchorage to half a block beyond Driggs Avenue, on which is located the Novelty Theatre.

The Unique succeeds Fred Irwin's Big Show with the Monte Carlo Girls.

Bergen Beach is to open the season of its many various forms of entertainment on Saturday, May 25.

The Lyceum ends New York Day by Day and returns N. S. Wood in The Boy Tramp.

Regarding the Weber and Fields' engagement at the Montauk, a misleading statement was inadvertently made in this column last week. As a matter of fact, Fiddle-Dee-Dee was seen by more paying patrons than had previously ever attended a one-week engagement in Brooklyn; but as to receipts, the same were almost $2,000 less than the Montauk's banner week, Richard Mansfield in Cyrano de Bergerac, during the season of 1898-99. The Rogers Brothers, with a dollar and a half as the limit, but with the advantage of an extra matinee in a holiday week, was but a thousand dollars less than the gross at the Montauk for the week of April 22-27. As to Mr. Mansfield, all the desirable sittings were rated at two dollars, while Weber and Fields asked the same only for the first thirteen rows, everything else, including the best in the balcony, not going beyond $1.50. Thus it will be admitted that the honors are easy among all concerned.

JUSTAND FAIR.

A NEW FIRM.

Langdon McCormick and [illegible] have formed a partnership under the firm name of [illegible] and McCormick, for the [illegible] of Mr. McCormick's plays. They have taken an office in the Broadway Theatre Building. [illegible] and Me and Mother will be toured [illegible] Mr. McCormick also has two new [illegible] which will be announced shortly. Mr. [illegible] will have the business matters of the new firm in his care.

PROFESSIONAL CARDS.

DEAN RAYMOND IN BROADHURST BROS.' Why Smith Left Home Co. (Southern).

"Dean Raymond as John Smith, the man who loves his wife and lives in New York, is bright and natural. As the good-natured benedict who has recently wedded, he is altogether charming."—CONSTITUTION, Atlanta, Ga.

"In the original production Macklyn Arbuckle was the Smith, but Mr. Raymond was just as good a Smith."—JOURNAL, Atlanta, Ga.

"Dean Raymond's interpretation of the leading role of John Smith was exceedingly clever and effective."—DAILY NEWS, Lynchburg, Va.

"Dean Raymond, who took the leading part of John Smith, has an excellent understanding of his role and plays it capitally."—THE JOURNAL AND TRIBUNE, Knoxville, Tenn.

"Dean Raymond as John Smith was excellent and the force of the character was fully developed in his hands."—THE AGE-HERALD, Birmingham, Ala.

"Dean Raymond in the title-role was excellent."—DEMOCRAT, Lexington, Ky.

"Dean Raymond, as the much troubled but finally triumphant Smith, left nothing to be desired."—MORNING TRIBUNE, Tampa, Fla.

"Mr. Raymond, who took the part of Smith, after Macklyn Arbuckle gave it up to go 'a-starring,' is a most agreeable substitute and managed to get all of the humor out of the character there is in it, which means that he was amusing at all times."—DAILY HERALD, Newport News, Va.

"Mr. Dean Raymond this year has the part of John Smith, the title-role, and does some clever work."—THE POST, Charleston, S. C.

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LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Alexander, Lillian, Adeline Allen F. H. Averell, Ullie Akerstrom, Anna Ashley, Evelyn Ashley, Lilla Aubrey, May Arthur, Adele Archer, Frances Arthur, Belle Ashlyn, Lyllian Atwood, Venie Atherton, Mrs. Harry Allbright, Annie Alliston, Agnes Ardeck, Georgia Allen, Carol Arden, Hattie Arnold, Laurel Atkins, Marion Abbott.

Benedict, Garnet, Nettie Bourne, Helen M. Brooks, Anna Bates, Bell Sisters, Helen Beaumont, Clara Baker, Jean Bernard, Henriette Browne, Kath. Bartho, Nellie Beals, Lulu Barbour, Gertrude Boast, Jeannette Blackburn, Heyin Bishop, Marion Ballou, Ida Butler, Marie Buchanan, Mrs. B. A. Butler, Mrs. J. A. Braidwood, May Ballard, Iza Breyer, Melitee Brice, Gertrude Barrett, Lillian Bishop, Marie Burroughs, Helen Bertram, Sara Bolwell, Elizabeth Belknap, Melerni Bardl, Hope L. Bragg, Mrs. C. F. Butler, Maud Brookman, Jennie Barry, Bessie Bonehill, Mayme Bryant, Mrs. Elmer Buffham, Louise Beaudet, Lizzie Boothe, Rose Barringgton, Annie Blancke, Ethel Brandon, Eugene Blair, Anna L. Banon.

Carey, Elenore, Corinne Curtis, Nellie Callahan, Mrs. Wm. Corbett, Anna Caldwell, Bessie Clayton, Virginia Connely, Celia Clay, Mrs. Forrester-Carr, Anna Coventry, Lillian M. Crawford, Mae Crossley, Marie Curtis, Maud Courtenay, Nelle Castle, Marion Childers, Cecelia Costelle, Nathalie Claire, Georgie Cameron, Madge Clark, Marion Craig, Florence Crosby, Addie Cuming, Julious Chars, May Campbell, Mrs. Geo. Crowe, Frankie Craig, Lillian Clayton, Rachael Cothers, Margaret Cavallo, Rose Coghlan, Bessie Clayton, Annie Clarke, Lillian Connelly, Ethel Clifton, Maud Courtney, Carlotta Church, Georgie Cameron, Florence Clemons, Marie Carlton, Rosa Crouch, Clara Coleman, Mrs. W. B. Carr, Stella Carl.

De Bean, Marie, Isabel De Silva, Gertrude Donohue, Mrs. E. J. Dodson, Kath Dooling, Lillian Drew, Eva Davenport, Lizzie and Viale Daly, Daisy Dixon, Gertrude Darrell Minnie Downing, Beulah Dodge, Estella Dale, Bell Doris, Drew Donaldson, Mrs. Byron Douglas, Lillian M. Donavon, A. Duval, Bertha Darel, Madge Drew, Marie De Grue, Ada Dwyer, Bertha Darren, Maud Reese Davies, Minnie Delmont, Fay Darling, Ruth De Lisle, Mrs. Thos. Dailey, Lillian Dean, Fannie De Costa, Alta Dekernia.

Edwards, Madge, Henrietta Echlin, Ruth Eldredge, Gracie Emmett, Effie Ellsler, Maxine Elliott, Maud Evans, Florence Earle.

Ferris, Fannie, Fanny Fields, Eunice Fitch, Maud Fauzette, Elen Frazier, Sallie K. C. Fisher, Dorothy Fairfax, Lois Fuller, Elie V. Fay, Bertie Fowler, Julia Francis, H. B. Freeman, Della Fox, Estelle Franklin, Ella Flint, Pauline Fielding, Maud Fealy, Beth Franklyn, Jeannette Fredericks.

Gossman, Mrs. Thos., Kate Gardner, Annie Geiger, Lilyon Grant, Florence Gerald, Dean Gleason, Mrs. Edw. Grimm, Marion Giroux, Fannie Grange, Carlotta Gilmon, Ada Gray, Louise Gunning, Emily Gardner, Helen Gordon, Mary Gilmer, Anne Gilbert, Ena Goodstaat.

Hall, Lilly, Mrs. G. B. Hunt, Ceni Havre, Mary R. Hinman, Bonnie Hoyt, Gussie Hart, Edith Henkle, Martha Hubleman, B. Harrison, Grace G. Haynes, Flo Hamilton, Pauline Hall, Jennie Hawley, Lily Hampton, Mabel Harris, Genevieve Heywood, May Howard, Mrs. Holland, Laura Hulbert, Ethel Haywood, Yda Hamilton, Gertrude Hayes, Percy Haswell, Marie Harcourt, Maud Harrison, Anne Huntington, Carrie Harrison, Beryl Hope, Jessica Herbert, Marie Hart, Kitty Hamilton, Ruth Holt, Marie Henderson, Nellie Harvey, Larraine Hollis.

Illingham, Margaret, May Irwin, Helen Irvin.

Jansen, Miss McB., Fannie Johnson, Alfreda Jason, Eula C. Jordan, Verona Jarbau, Ethel Jewett, Stella Johnson, Ethel Jackson, Francis Joliffe, Grace C. Jenkins, Alice Johnson, Ricardo Juan Jose.

Knowlton, Maud True, Amalia Karl, Mayme Kealty, Mrs. King, Dorothy King, Jollier Kobles, Mae Keane, Miss W. Keefe, Ethel Kerwan, Helen Kirby, Mattie Keene.

Leach, Mrs. L., Mrs. Robt. Lett, Mabel Leslie, Anna Lloyd, Florence Leslie, Francis La Marr, Abbie Lamoreaux, Lawrence Sisters, Ada La Rose, Edith Lindsay, Ann Leslie, Harry Lacy, Leua Louaine, Cecelia Loftus, Francis Labadie, De La Moore, Josie Lloyd, Ethel Lyman, Georgia La Vere, Madge Lawrence, Gilberta Learock, Eleanor Lawson, Clara Lipman, Anthony Larelli, Emily Lytton, Lotta Leevers, Mrs. H. Lenford, Dorothy Lewis, Amele Losee, Marie Leslie, Clara Lane, Bonnie Leone, Margaret Labadie, Cath. Leiter, Sylvia Lynden, Jeannette Lowery, Belle Lester.

Muller, Georgia Russelle, Meta Maynard, Sadie Miner, Helen Marvin, Ellena Maris, Irene Myers, Jennie Morton, Ira Merlyn, Maud Maynard, Marion Manola, Mrs. C. L. Marston, Olive Madison, Hadji Mamelukes, Margaret May, Clara T. Moore, Alice Mazee, Clara Morris, Lottie Manus, Mary Mattfeld, Lucille Monroe, Mary Marble, Ada Morrison, Ida Mulle, Ellen Murphy, Frankie Madigan, Amelia Matthews, Dorothy Morton, Louisa Moore, Cora Macy, Mrs. E. J. McCullough, Lella McIntyre, Mrs. C. F. McCarthy, Louise McCullom, Millie McDonald, Gertrude MacNeill, Helen McCullom, Mrs. A. M. McComas, Madeline McDonda, Alice M. McComas, Carolyn McClean, Lizzie Mulvey.

Nirten, Madge, Jennie Noll, Miss Nicoll, Miss Norman, Miss Nillson, Ethel Norcross, Amy Nelson, Mrs. Robt. Nodine.

Oaker, Jane, Helen Ormsbee, Merri Osborne, Annie Ott, Belle Oppenheim, Helen G. O'Brien.

Price, Miss, Sadie Peters, Edna Peaks, Papinta, Flogie Parker, Blanche Powell, Mabel Paige, Helen Pingree, Grace Pomeroy, Juda Palmer, Adele Palmer, Janet Parker, Edith Pond, Jessie Pringle, E. Marie Pavey, Edna Phillips, Mary Post, Annie Penn, Cath. Proctor.

Riley, Rita, Anna Risher, Gertrude Rutledge, Dot Rossmore, Miss Rae, Kath. Rober, Alice Raymond, Helen Redmond, Eugenie Raymond, Margaret Robinson, Mildred Rogers, Fanny Rice, Bebee Russell, Helen Roy, Marion Rae, Esther Rijnero, Laura Rowe, Lizzie B. Raymond, Nell Russell, Martha Ricketts, Louie S. Roy, Francesca Redding, Plymouth Rea, Adele Ritchie.

Sanders, Mary, Rita Selby, Emma Sardou, Viola Sheldon, Polly Stockwell, Mrs. J. R. Smithy, Madlyne Stell, Mamie Scott, Blanche Stewart, Amelia Stone, Grace Sherwood, Lavinia Shannon, May Sargeant, Marie Smith, Kath. Stigler, Helene Smith, Alda Sharpley, Annette Spencer, Julia Stewart, Emma Sherrell, Pauline Saxton, Truly Shattuck, Leah Starr.

Thornton, Edna, May Thall, Helen Treeh, Margie Thompson, Minnie Thungate, May Templeton, "Trojia," Mrs. A. Thomson, Emma Thompson, Augusta True, Adelaide Thurston, Jane Tarr, Edith Talbot, Nettie Trabaud, Francis Tyson, Mlle. Tetinia, Belle Thorne, Cora Tanner, Clara Thropp, Charlotte Tittle, Jeanne Towler, Lydia Townsend, Alice Truedell.

Vokes, May, Helen Van Deleur, Mrs. Vandenhoff, Leta Vance, Blanche Von Ohlen, Madge Verry, Hilda Vernon, Grace Van Studeford.

Winchester, Marion, Miss Willard, Estelle Wilmott, Eleanor Wilton, Susanne Willis, Maud Marrilon, May Vance, Vida Whitmore, Mrs. Robert Wallace, Georgie White, Blanche Weaver, Anne Woodward, Etta M. Werin, Mattie Wilson, Hattie Williams, Jessie Woods, Mira Walsh, Ada Williamson, Grace Wallace, Kitty Wolf, Olive White, Helen Walton, Vera Woods, Oriska Worden, Nadine Winston, Adelaide Warren, Belle Williams, Cora Williams, Mrs. Irving Williams.

Young, Nellie, Fanny Young, Agnes Yates, Edith Yerrington.

MEN.

Adams, Harry, F. Richard Allen, S. Ainsworth, Wayne Arey, Solo Ausbach, Geo. H. Allen, Harry F. Adams, Geo. Alexander, Ray Aldrich, Harry Austin, John G. Adele, Bailey Avery, Chas. Asmus, Herbert Albini, Chas. Austin, Abrams and Goodhue, M. Alsop.

Bentley, Walter, Bruce Bradley, Elmer Buffham, A. G. Bonney, C. D. Bainbridge, Richard Beale, Thurlow Bergen, Roy A. Burgess, Arthur Bell, John F. Brennan, Chas. Bigelow, W. J. Butler, Geo. C. Boniface, Geo. Boulter, J. M. Blanchard, Chas. Beach, H. W. Becker, Chas. Buttlar, Frank C. Bangs, Fred Burt, Frank Burrell, Theo. Babcock, W. J. Benedict, Geo. H. Brennan, W. A. Buckland, C. S. Burton, Chas. A. Byrnes, Augustus Brooks, Adolph Bertram, Willis E. Berger, Dan Brewer, Frank D. Bryan, John Bachler, W. J. Block, Chas. Broman, Chas. Bozeuta, Rob't Brackett, Edward A. Braden, Chas. Baguley, L. W. Browning, Wm. G. Beckwith, O. Brasse, Anthony D. Byrd, F. J. Burkhart, Gus Bonn, Stuart Broddock, Edwin Brandt, Arthur L. Beebe, B. Bradbury, Enrico Bevignan, Chas. Beach, Fred Bryton, Jack Benthem, Bachelor Club Quartette, A. D. Bird, Clay Barnabee, Clement Bainbridge, T. B. Bridgland, Blockson and Burns, Reginald Barlow, H. D. Blakemore, Clarence Browne, Chas. Bertram, Sol Braunig, J. F. Bailey, Willis Boyer, Moreton Baker, Sedley Brown, Boston Comedy Four, Yale Benner.

Cassidy, Harvey, Ed. J. Connelly, S. W. Coombs, Wm. F. Canfield, Howard Crampton, Will A. Cook, Wm. F. Coutnay, J. A. Cameron, Conway, Mack and Edwards, E. J. Carpenter, Chas. G. Craig, Jas. B. Curran, Harvey Clarence, Rob't Campbell, H. A. Cook, Kirkland Calhoun, Clay Clement, H. Cupps, Jos. Clifton, Frank Cameron, Richard H. Cole, Wm. H. Currie, G. C. Cheney, R. Guy Caufman, Harry Connor, Arthur Coates, W. Clayton, W. F. Clifton, W. P. Cullen, Black Padia, Mat Curtis, Four Cohans, M. S. Collins, John Cumberland, J. Osborne Clemson, Mr. Conlin, Crescent Stk. Co., Harry D. Crosby, Geo. B. Cooper, Wm. Corbet, Geo. Cohen, F. C. Cooper, George R. Caine, Sam'l Cloggett, Ernest H. Clarke, C. W. Cook, Harry G. Carleton, Emmett Corrigan, Geo. Campbell, L. B. Carleton, Wm. Colvin, J. Harvey Cook, Mgr. Cross, Steve Chandler, Jas. J. Cassidy, Francis Conlan, J. W. Comer Stk. Co., Jno. Curran, John Church.

Donazetta, Louis, Cliff Durley, Lew Dockstader, E. D. Davenport, Edmond Day, John Dunsmere, John Dunn, Jas. Dudley, Willie Dunnley, Arthur Davison, Frank Deschon, H. E. Dickson, James Doyal, John Darley, Chester De Monde, Thos. Downey, Thos. De Vassey, Chris. Dolan, Harry Driscoll, Chas. Dittmar, Dillon and Garland, Louis Dean, Herb. Dillon, A. E. Davidson, Ambrose Daly, Geo. D. Davis, Dore Davidson, Dan Damenart, F. S. Davidson, Harry R. Davies, J. Boyd Dexter, Wallace Dalton, Jack Dewey, William Dashiel, Joe Dillon, Richard H. Davis, C. B. Dillingham, Wm. De Wolfe, Sidney Drew.

Ely, Edgar A., M. D. Enlen, William Elliott, Chas. Elliott, John J. Elfers, Geo. Elchele, Howard Ellis, Jos. Edmonston, Alwyn Eaton, Wm. Emerson, Richard Edwards, J. K. Emmett, Elmer and Thall.

Forsman, H. H., Roy Foster, F. Forest, Cliff Farrell, Douglas Frood, C. P. Flock, Filson and Errol, Geo. Florida, H. P. Franklin, Chas. L. Fallon, H. B. Freeman, G. L. Foster, Bob. Fitzsimmons, Edward Fletcher, Louis J. Fosse, William Farreau, Reuben Fox, Frank V. French, E. F. Fenimore, Phil. Fisher.

Gross, Wm. R., John S. Giles, William Gillette, Willis Goodhue, Joe G. Glasgow, W. B. Gross, Grant J. Gibson, Jack Goodwin, James Gordon, P. Gastrock, Cornelius Gardiner, Douglas Gordon, Jas F. Grant, Michaels Gilsenan, Taylor Granville, Dr. Malcolm Grimm, Jno. Griffith, J. Goodwin, Vaughan Glaser, Stephen Gratton, Jack Gate, J. W. Guildtouch, B. Green, Edward Gereera, Nat. C. Goodwin, Willis Granger, C. Gillingwater, Alf. Garland, Mark Goldaine, Claude Gourand, Barney Gilmore, Gorton Minstrels, Jas. R. Gray.

Hoyt, Steve, Wm. Hoover, S. S. Hunt, Ralph Howard, Harry Hardy, Frank Holland, Martin Hayden, Edmond J. Hayes, W. S. Harvey, Tony Hart, Frederick Hallen, Fred Hoey, Deut Howe, Raymond Hitchcock, Fred G. Hearn, Harry Hardy, Chas. Humphrey, H. Brooks Hooper, Fred T. Humes, W. H. Harkins, Lew Henry, Geo. V. Hobart, Sam Harris, Mgr. Hampton, C. H. Hartwell, Dick Harrison, Wright Huntington, R. Harvey, M. Hirschfeld, Will Holmes, Will H. Hallett, Anton Heidel, August Holdman, Rob't Hilliard, E. M. Hadley, Wadsworth Harris, C. Hassenforden, Jos. Haworth, Jack Hoeffler, L. Hill, Albert Hosmer, Mr. Hughes, Dixon Hutton, Ed. Harrigan, Harry Hartsell, Jos. Hart, Macy Harlem, Fred Hayward, Chas. Holmes, Wm. Howard, D. Hayman, Hills and Mills, Sam Harrison, Melvin Hunt, Jas. A. Herne, Edward N. Hoyt, Mortimer Harris, Frank Hope, Samuel Harrison, Clement Hopkins, Tom Hayes, Marlborough Hardy, D. S. Howard, R. R. Harland, Carl Herbert, Jas. M. Hill, D. M. Henderson, Seymour Howe, Frank Hopkins, Alfred Hickman, Geo. W. Hammond, Frank Henry, Mgr. Higgins.

Irving Montgomery, W. H. Isham, John J. Iris.

Johnson, C. L., C. W. Jones, Walter Jones, Wm. O. Johnson, Chas. S. Johnson, C. B. Jones, Albert Johnston.

Kelly, Jos. T., Mr. Kennedy, J. P. Keefe, Kingsley Russell Co., D. F. King, Roger Koogle, M. A. Kennedy, M. A. Klein, E. A. Klecholfer, Wm. Kincaid, Chas. Karmond, Melville Kellogg, J. Forest Kent, Geo. Klint, J. Harry Kolker, Alfred Klein, N. Kitchie, Geo. Kenyon, Jackson Karlyle, D. A. Kelly, N. T. Kitchie, Lee G. Kellum, Geo. L. Kennedy, Harry G. Keenan, Jas. L. King.

Lafferty, Fred S., Geo. W. Leslie, Walter Law, Harry A. Lee, M. Jack Leande, Percy G. Lennon, Leo Lane, J. Leevy, Christopher Lange, Bert Leslie, Joseph Le Brandt, Jean Laurent, W. P. Lake, Hennessy Leroyle, N. Sheldon Lewis, Philip Lynch, Sybrain A. Lee, Mr. Lawrence, Scott Lawrence, Atkins Lawrence, Henri Laurent, Geo. Lynn, D. E. Lester, G. M. Latimar, Lyman Bros., Harry W. Lambert, Harry Lacy, John Lawrence, Oliver Labadie, Harry Lilliford, Walter Lewis, Ed. Lester, Jack Lyles, James F. Leonard, Rob't Lett, Chas. La Valy, L. Leon, Robert Laidlaw, Walter Loftus, Geo. A. Lindeman, W. Lumsden, Thos. Lawrence, Frank Landes, Lloyd Booth Co., R. N. Lask.

Mahar, Jno., Geo. Meech, Mr. and Mrs. W. D. Mann, L. Monroe, Walter L. Main, James Mullin, James W. Morey, M. C. Morris, Will H. Myers, Wm. Morris, Roy Wallace Mason, J. Morey Morrell, L. P. Morse, Francis Morey, Frank Morse, L. Mann, W. H. Mawhinney, Robt. B. Mantell, Maxron Mitzel, J. H. Manning, Frederick Murphy, C. E. Morrison, E. Mara, Thos. S. Martin, Ernest Mack, Frank Merritt, Edw. Mawson, Laurence Marston, Edward Moran, Geo. Mack, Will Morrow, Jas. Marcus, John B. Mason, G. H. Mills, Ralph Martindale, J. W. Morrissey, R. Miller, A. L. Merrilles, Tim Murphy, R. J. Maye, Denny Mullen, Thos. D. Miles, Martiny, Chas. A. Morgan, Clifford W. Meech, C. A. Meekle, Wm. Morris, Laurence Marston, Saml. V. Morgan, Sidney Mansfield, Mr. Morrison., Chas. Murray, Dodson Mitchell, W. A. McConnel, Jas. McIldowie, R. D. MacLean, F. D. McEntee, Steve A. MacNeill, Jos. J. McAlpin, McGill and Shipman, A. M. McComas, Frank McDonald, Barney McDonnaugh, G. E. McCune, W. H. MacDonald, Phil McCarthy, Bartley McCullum, Augustus MacLean, Geo. McFarlane, C. D. McGrehan, Robt. McIntyre, L. B. MacKay, E. M. McCarthy, G. D. Mackey, Chas. McElhaney, Will McHugh, Frank MacDonald, Chas. F. McCarthy, J. E. Mager.

Nankeville, W. E., W. W. Newcommer, U. D. Newell, William Nelson, F. M. Norcross, Wilfred North, Geo. N. Nebbons.

Ordway, Eugene, Joe O'Hare, Frank O'Brien, James O'Nell, Cecil Owen, A. O'Donnechaid, Andrew O'Reilly.

Pennepacker, Henry, Dan Packard, Tom Pitt, Dr. Geo. W. Purdy, Addison Pitt, Thos. H. Persse, W. H. Pascoe, Geo. S. Probert, Albert Perry, John R. Price, Gilbert V. Plono, H. A. Pollard, H. H. Perry, Wm. Pascoe, Fred Reel, A. L. Parre, Lloyd Painter, Seymour Parker, Edward Pooley, A. Puck, J. Pearse, Frank Powell, Thos. Pitt, Wm. Philbrick.

Rome, Jas. E., Jerome Russell, J. A. Raynes, J. H. Ramie, Wm. Reno, S. O. Reed, Wilmoth Rhodes, Sam Reed, Basset Row, Geo. Rareshide, Jno. R. Rogers, J. J. Rosenthal, H. L. Rockwell, Wm. Reynolds, A. H. Richardson, Geo. W. Reyer, J. A. Reed, Geo. B. Reno, H. Fletcher Rivers, Edward E. Rice, Selmar Romain, H. L. Ross, E. Richter, R. Roberts, Jno. P. Rogers, Frank Rowan, Wm. Richards, Archie Rogers, J. J. Rosenthal, Earl Rider, C. R. Reno, Edward Richter, Jas. Reilly, W. H. Randolph, G. Bruce Richardson, Seymour A. Rose, Julian Reed, F. B. Randolph, Wm. Rankin, Chas. Roberts.

Salanger, Edgar, Wilson Stedman, L. Sawyer, J. Sutherland, Thos. E. Shea, Edwin Shapley, Joe W. Spears, Willis Steel, Harry St. Maur, Milton Smith, Matthew J. Smith, Lee Stoutt, John Stapleton, Wm. Sully, H. R. Smith, Fred'k Silcox, Carl Stetton, Jos. C. Smith, Mr. Strong, Geo. C. Staley, Beaumont Smith, Stern and Saalberg, A. C. Stratton, Herbert Spencer, Clyde Seachrest, Elmo Strand, Herman Steiman, Irwin Selden, J. J. Sheridan, Wm. S. Smith, Jerome Sykes, Thos. Selan, Jack Shaw, Chas. Schilling, Geo. Stewart, Lew Sully, Stoddard and Caulkins, Herbert Shanles, J. P. Slocum, Jas. W. Smiley, E. B. Strong, Chas. Stevens, Martin Somers, Fred Suydam, Joseph Smith, Harry St. Clair, L. R. Stockwell, Con S. Sullivan, Wm. J. Shea, Joseph Spears, Thos. O. Seabrooke, J. L. Saphore, Wm. St. Lawrence, Gus Sun, A. L. Southerland, Thos. Shea, J. Rus Smith, Shane's Players, J. W. Sainpolis, H. A. Shallcross, Geo. Samuels, A. O. Seammon, Scott Spencer, Frank Small, Chauncey Sothern, Everett L. Sackett, Harry Slonn, Ross Snow, Billy Sully.

Thaw, Chas., M. M. Theise, Selby Tapsfield, Ben Turbett, Geo. Thatcher, E. B. Tilton, Benj. Tuttle, Edw. Thurnaer, R. L. Trayelliek, Frederic Thompson.

Van, Billie, Ed Vroom, Lute Vrohman, Wm. Vaughan, A. Vincent, Mr. Valerie, Chas. A. Van, Walter Van Allen, G. H. Vinderwood, Harry O. Lea Velle.

Wall, Jas., Al. Walton, Ernest Willis, C. S. Welkle, Gus Weinburg, Emmet Whitney, Will Williams, Russ Whytal, Haas Winderstein, Jule Walters, Burt Wesner, Fred E. Wright, Thos. Williams, Herbert Winslow, Chas. Wyngate, Ward and Curren, Geo. F. Weatherbey, Tom Williams, W. A. Wesley, Frank Wallace, Bert Wesner, Jas. Wheelock, Chas. E. White, Robt. Whittier, Chas. F. Wildey, Mr. Watson, Donald Bruce Wallace, Chas. E. Warren, Ned Wayburn, Frank Wooley, Patrick Woods, Will R. Wilson, Geo. Wall, F. E. Woods, Frank Walsh, Deshier Welch, Wills Bros., Douglas J. Wood, Frank J. Weston, Chas. Wayne, Paul Wilstach, Wm. West, Bank Winters, Ed Waterbury, Rube Welch, Arthur J. Warde, J. L. Weber, Dave Wheeler, Theodore Westman, Fred'k Warde, Sanford Wallin, John L. Wooderson, Eugene Welner, R. Wist, Robert Ward, Geo. Welsh, Chas. Watts, Geo. W. Wright.

Yost, Bertram, Melville Young.

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SAN FRANCISCO.

The James Neill co. has returned to the California for a Summer season, and opened April 28 with A Bachelor's Romance. Mr. Neill and his co. made a very pleasing impression last year at the California, and large audiences have renewed its acquaintance. The co. is a thoroughly competent one. The performance went with remarkable smoothness and gave the impression that the Neill co. is one that enjoys unusual harmony among its members. Mr. Neill in the part of the literary recluse gave an unaffected and well rounded performance. Julia Dean's Sylvia was a charming bit of ingenue work and brought her hearty recognition from the audiences. Edythe Chapman as Helen, was delightful. She has a charming personality and acted the part with the requisite modesty. Maud Gordon played the part of Harriet Leicester gracefully and with success. Lillian Andrews as Clementina, and Mary Elizabeth Forbes contributed largely to the attractiveness of the cast. John W. Burton's Martin was acted with unusual cleverness. The other members of the co. were Donald Bowles, Scott Seaton, and Frank E. Camp. The Lottery of Love 5-11.

The Grand Stock co. played Mr. Barnes of New York to splendid business 29-5. Mr. Barnes is an old acquaintance of 'Frisco playgoers, yet drew as if a novelty. John Webster, Jr., was an acceptable Barnes, and Florence Stone was an attractive and convincing Enid Anstruther. Frederic Hartley did a strong piece as Count Danella, and John McGrane was a good Tomasso. Mathilde Choate played Mariana in an agreeable manner. A Son of Napoleon 5-12.

From Julius Caesar to Ten Nights in a Barroom is a far cry, and yet the Central Stock co. negotiated the distance in the short space of two weeks. It seems as if the public, grown weary of up-to-date dramatic productions, is ever ready to revert to first principles. Ten Nights in a Barroom has long since served its purpose, and it seems like a waste of effort to revive such productions nowadays; but the Central's revival achieved a financial success, which is, of course, the chief desideratum. A play that can arouse as much emotion as this old drama never fails to draw a goodly number of persons who seem to like that sort of thing. The part of Joe Morgan was taken by Robert Cummings, who is a most capable actor in any part he assumes. He was ably supported by Lorena Atwood as Mrs. Morgan. There was plenty of realism in the scenes, a striking feature being the introduction of a Carrie Nation hatchet brigade raiding a saloon. This innovation made a great hit with the audiences. The Octoroon 6-12.

The Columbia was dark 29-5. Sag Harbor 6-12.

The Tivoli continues to hang out the standing room only sign with The Idol's Eye. No change is announced.

The Alcazar continued The Conquerors 29-5. The Conquerors has proved the best thing the Alcazar has produced this season, and the big business that has attended the production insures a run of considerable length.

E. D. MOORE.

NEWARK.

John Drew in Richard Carvel was the recipient of harsh criticism at the Newark April 29-4.

At the Columbia Theatre Sam'l of Posen with M. B. Curtis as Samuel Plastrick, was the attraction 29-4. The stock co. rendered able support, and the change from melodrama, which of late have been the line of productions by the stock co., to this delightful and simple comedy, was heartily appreciated. Albina de Mere as Celeste interpreted the role with vigor and realism. Maud Edna Hall as Rachael Dreyfus was sufficiently piquant. Joe Totten as Mr. Fitzurse and Snowflake made a hit. The rest of the co. were capable.

At the New Century, Chimmie Fadden was the bill 29-4, with Victor Moore as the uncouth but warm hearted Bowery boy. Mr. Moore's portrayal was true to nature and not in the least exaggerated, as it might have been. Victory Bateman was seen as Fanny Van Cortland, Frank Nelson as Moxie, George E. Martin as Larry, Frank Richardson as Mr. Van Cortland, George Thompson as Kelly, Anna Layng as Maggie, Nellie Walters as Mrs. Fadden, and Emma Forsythe as Mrs. Murphy were all excellent.

At the Empire that thrilling melodrama, Siberia pleased the patrons of that house 29-4. James Howe, J. B. Cooper, and W. V. Ranous were the principal members of the co. Eugene Foreman and Julia West in a specialty, pleased to no small extent. Eugenie Besserer and Florence Lytell in the leading female roles did good work.

Madame Nordica delighted a large audience at the Auditorium 30.

C. Z. KENT.

CORRESPONDENCE.

(Continued from page 6.)

tures 7. The Mystic Midgets (local) 10, 11. The Princess Chic (second return) 14. Annual May Festival, Choral Union (local) 21. The Angel of the Alley 28.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; C. S. Smith, manager): Said Pasha (local) April 25-27; fine houses; excellent performance. Alvin Joslin drew large house 29; co. failed to please. Stetson's U. T. C. 1; big houses; satisfactory performances.——ITEMS: Alvaro G. Bonney is home for a brief visit.—Walter W. Price and bride (nee Ysobel Haskins), who have been the guests of Mr. Price's sister, Mrs. E. M. Deems, have returned to New York.—Bernice Weldy, the house treasurer, is seriously ill.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Frank Daniels in The Ameer filled the house April 25; satisfactory performance; costumes and scenery handsome. The Royal Box (benefit of house ushers) 30; finished production by Andrew Robson and strong co. Ushers cleared about $200. When We Were Twenty-one 1; large audience; co. first-class; William Morris well received. William H. Crane 4. Hodge, Podge and Co. 6. Nell Gwynne 9.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Elroy Stock co. in A Tramp's Daughter, The Way of the World, Hans Hanson, Over the Hills to the Poorhouse, A Spring Chicken, The Siege of Peking, Sapho, She Stoops to Conquer, and Ten Nights in a Bar Room pleased good houses April 22-27. Bon Ton Stock co. began a week's engagement 29, opening to a crowded house; satisfactory performance. Arizona 3. Viola Allen 6. E. H. Sothern 7.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Alma Chester co. April 29-4. Plays: English Rose, The Diamond Breaker, Hoodman Blind, and East Lynne; good performances and business; pleasing specialties by Joey, W. J. Kennedy, Fred C. Home, Fred Woodbury, and the La Dells.——LISCOMB OPERA HOUSE (George C. Liscomb, manager): Dark.——ACADEMY OF MUSIC (C. D. Carter, manager): Berry Comedy co. 6-11.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): The Span of Life April 28; fair business and co. For Fair Virginia 27; poor house; good performance. The Christian 30 delighted crowded house. Culhane, Chace and Weston's Minstrels 6.——ITEM: Samuel Bartell, an old-time circus man, late with The Two Johns and Fat Men's Club, joined The Merchants' Railroad Show at Union City 2 to do principal clown parts.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Himmelein's Ideals April 22-27; crowded houses; presenting The Lost Paradise, Northern Lights, In the Heart of the Storm, Eagle's Nest, Brother Against Brother, and The Black Flag; good co. The Span of Life 29 satisfied small audience. Secret Service 6. William H. Crane 7. The Princess Chic 13. Kellar 14.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Frank Daniels in The Ameer, April 26; large and pleased audience. M'liss 27; fair and satisfied house. Waite's Comedy co. opened a week's engagement 29. Plays: Just Before Dawn, Queena, The Fatal Card, In Sunny Tennessee, A Convict's Wife, A Single Man, His Wife, The Kidnappers, The Black Flag; business fair; good co. The Royal Box 6. Mrs. Fiske 7.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Alberta Gallatin and an excellent co. appeared in Nell Gwynne April 29-1; large and delighted audiences. Human Hearts 2-4; big houses, which expressed their approval of the play and co. Shubert Stock co. will inaugurate the Spring and Summer season 6, when they will present The Fatal Card.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Andrew Robson and a high-class co. presented The Royal Box to large audience 1. William H. Crane 3 failed to appear. Mrs. Fiske 6. Leon Herrmann 9. Louis Mann and Clara Lipman 17 closes the season at this house.——BROADWAY THEATRE (George I. Corliss, manager): Dark.

SALAMANCA.—OPERA HOUSE (J. D. Melenbacher, manager): Stetson's U. T. C. April 29; S. R. O.; unsatisfactory performance. Gus Cohan Comedy co. 2-4.——ITEM: Mr. Melenbacher has added a new exit to the house, also placed in position an elevator running from basement to the stage for handling of baggage, etc.

WHITEHALL.—MUSIC HALL (Henry C. Jillson, manager): Duffy's Jubilee April 29 pleased fair houses.——ITEM: William A. Dillon, business-manager of the Maud Hillman Comedy co., and Miss Maud Hillman arrived in town 1 after closing their season at Altoona, Pa., 29. The co. will open a Summer season at Music Hall 20-25.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): La Porte Comedy co. gave pleasing performance April 29-4 of Master and Man, An Unequal Match, The Gambler's Wife, A Midnight Call, Triss, and A Country Tavern. Gorton's Minstrels 13.——ITEM: The co. closes the season here, opening under canvas 13 at Middletown, N. Y.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): E. H. Sothern in Hamlet April 26; crowded house; performance best of season. When We Were Twenty-one 29; splendid performance; good house. The Heart of Maryland 30; good performance; fair house. The Christian 4. Little Irene Myers 6-11. John Drew 16.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): Richard Mansfield in Henry V April 30; excellent performance; crowded house. Francis Wilson in The Monks of Malabar 1; full house; fine performance. The Eleventh Hour 2; fair performance; good house. Tennessee's Pardner 3, 4.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, resident manager): Alvin Joslin April 23 disappointed large audience. Stetson's U. T. C. 25; S. R. O.; pleasing performance. For Fair Virginia pleased good audience 30. Sousa's Band 6. E. H. Sothern 9.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): E. H. Sothern in Hamlet April 25; big business; good performance. When We Were Twenty-one 30 pleased fair audience. William H. Crane in David Harum 2. Choral Union Concert 8. The Princess Chic 17.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Klark-Scoville co. closed a week April 27; big business. Plays: A Silent Partner, Uncle's Holiday, A Country Kid, and The Wyoming Mail; co. pleased. Rebecca's Triumph (local) 30; fair house and performance. The Eleventh Hour 4.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Guy Brothers' Minstrels April 29; fine performance; special mention should be given Al. Pinauld and George Guy in their musical act, and V. P. Woodward, tambourine juggler; good business. Kellar 15.

FULTON.—STEPHEN'S OPERA HOUSE (Wallace and Gilmore, managers): Irving French co. April 26-28 opened to full house; closed to crowded house; excellent performances of The Runaway Wife, A Jolly Time, and O'Moore's Courtship. The Span of Life 30; good business; audience entertained.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathbone, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia to light business April 26; performance good. The Christian 29; full house; every one pleased. Stetson's U. T. C. 30 to full house; good performance.

HUDSON.—OPERA HOUSE: Among the Breakers 3 (local) benefit St. Mary's Academy Building Fund.——HENDRICK HUDSON HALL: Jacob A. Riis 2 will entertain the Detoton Club, lecturing on "How the Other Half Live." Trial By Jury (local) 14-16, benefit Daughters of American Revolution.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Mildred Holland in The Power Behind the Throne gave a fine entertainment to S. R. O. April 30. Alvin Joslin 1; fair house; co. not up to the mark. Arizona 2. La Porte co. 6-11 canceled. Turner Comedy co. 13-15.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): La Porte Comedy co. April 25-27 in A Gambler's Wife, A Midnight Call, and The Country Tavern; fair business and co. Alvin Joslin 30; fair house and performance.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Human Spiders April 26; large audience pleased. Arizona 18; business and performance excellent. Irving French co. 2-4. Nep Scoville co. 6-11.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Irving French co. April 29-1 in A Runaway Wife, a Jolly Affair, and O'Moore's Courtship pleased good audiences. Edward Hutchinson, pianist, was a feature. Klark-Scoville co. 20-25.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Span of Life April 26; fair house; excellent performance. Old Arkansaw 2. Kellar 9. The Angel of the Alley 22. Culhane, Chace and Weston's Minstrels 23.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): The Royal Box April 25; excellent performance; good house. The Power Behind the Throne 29; satisfactory performance and house. The Eleventh Hour 3. Mrs. Fiske 9.

MIDDLETOWN.—CASINO THEATRE (H. M. Starr, manager): May Fisk closed a successful week April 27 in The Maid of the Mill; excellent co.; May Fisk exceptionally good. Messrs. Stevens, Murdock, and Corthel also deserve mention.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Arizona did good business 2; excellent production. The Chimes of Normandy 3. William H. Crane 6.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Two Merry Tramps April 25; poor performance; fair business. Santinella 29-4. The Princess Chic 7.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): When We Were Twenty-one to good business April 27; performance excellent. Alvin Joslin 4. The Christian 13.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): Klark-Scoville co. to crowded houses April 29-1 in A German Friend, Across the Trail, and A Country Kid; co. good.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Old Arkansaw April 30; full house; good performance. Minstrels (local) 7. Tennessee's Pardner 13.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Himmelein's Stock co. will open for the Summer 6.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Francis Wilson April 29. Viola Allen 11. The Princess Chic 15.

BATAVIA.—DILLINGER OPERA HOUSE (E. J. Dillinger, manager): Human Spiders to small house April 25; performance fair.

FISHKILL.—ACADEMY OF MUSIC (George Peattie, manager): House closed for season.——ITEM: Manager Peattie reports a prosperous season.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Tennessee's Pardner 2; small house; fair performance. Leon Herrmann 7.

PERRY.—AUDITORIUM (Cole and Stainton, managers): Tennessee's Pardner 13. Culhane, Chace and Weston's Minstrels 20.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Span of Life 1; fair house and co. Sousa's Band 4. William H. Crane 8.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): The Eleventh Hour April 29; good house and performance.

FREDONIA.—GRAND OPERA HOUSE (L. N. Starr, manager): Dark.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Sousa's Band 4.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): The Christian 3.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Dark.

MATTEAWAN.—OPERA HOUSE (Daisy Dibble, manager): Dark.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): Dark.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): Gorton's Minstrels 10.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): My Friend from India April 25; medium business; good performance. Three Married Men 26; small business; poor performance.——ITEMS: Acting Manager Matthews, of the Academy of Music, leaves for Richmond next week, where he will reside in the future.—The season here has closed.—A test was made in the new theatre here, to be called the Grand Opera House and now nearing completion, and its acoustic properties were found to be most excellent.

ASHEVILLE.—GRAND OPERA HOUSE (E. M. Martin, manager): Vivian De Monto co. April 15-18 in Three Married Men, Dollar vs. Kisser, Our Flat, and The White Elephant; good houses; fair co.——GRAND OPERA HOUSE (E. M. Martin, manager): My Friend from India 30.——ITEMS: E. M. Martin has taken charge of the Opera House since the death of J. D. Plummer.—Gentry's Dog and Pony Show would not stop here April 22, claiming the weather was dangerous for the animals.

NEW BERN.—NEW AUDITORIUM (Planters' Warehouse): America, Past and Present (local) to audience of 800 April 25, 26.——MASONIC OPERA HOUSE (J. C. Green, manager): David, the Shepherd Boy (local) 16 did not materialize.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): 'Tis He April 23; good business and performance. My Friend from India 27 delighted large audience.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Faust to big business April 23; satisfactory performance. Madame Modjeska in Mary Stuart to good business 25; the star was ably supported and well received. The Village Parson attracted light house 29; performance fair. The Little Minister 2. The Highwayman 6. The Telephone Girl 8. Scandia Society (local) 17. The Evil Eye 22.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Madame Modjeska April 22 in Macbeth; perfect production; fine support by R. D. MacLean; good business. The Village Parson 1. The Little Minister 3. The Telephone Girl 6. Blanche Walsh 15.

GRAFTON.—GRAND OPERA HOUSE (M. W. Robertson, manager): Morrison's Faust April 22; fine performance; good house. The Village Parson 26; performance and house good.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): The Village Parson April 23; good house; enjoyable performance.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): The Little Minister April 29.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Dark.——PARK THEATRE (Harry E. Feicht, manager): Ferris' Comedians closed a week's engagement to fair business April 27; the few specialties introduced were inferior and the cast was of about the same calibre. James J. Jeffries in A Man from the West to good business 29-1; the star was easy in his part and was supported by a competent co.——ITEMS: Victoria Theatre closes its regular season with May Irwin 15.—Milton Gunckel, manager and proprietor of the Quo Vadis co., is home for a few days visiting his family.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): A Wise Woman April 29; pleasing performance; good house. Particularly good were Marie Lamour, Alice Greer, Florence Coleman, Frederick Murphy, Gale Satterlee, and John E. Ferguson. Hi Henry's Minstrels 4. The Prisoner of Zenda 8. Rupert of Hentzau 9. Sis Hopkins 14.——ITEMS: Florence Coleman joined A Wise Woman co., succeeding Ann Schaffe; John Ferguson succeeded Frank Jones with same co.—Marie Lamour and Fred Murphy were entertained while here by old schoolmates, Mr. and Mrs. Charles Harmstead.—Fritz Thayer has signed with the Pawnee Bill Wild West as advance agent.
WILLIAM H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream to big house April 30; excellent performance. Tim Murphy in The Carpetbagger to fair house 2; fine performance.——LYCEUM THEATRE (Frank Burt, manager): The Hottest Coon in Dixie to fair houses 25-27; performance fair. The Prisoner of Zenda, with Vaughn Glaser and a capable co., to good business 28-1.
C. M. EDSON.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): Hearts of Oak April 18; good performance; fair business. A Wise Woman 26; good business and performance. Frederic Murphy, Gale Satterlee, John Ferguson, Alice Geer, Florence Coleman, and Marie Lamour deserve mention.——ITEMS: A Wise Woman co. closed the most successful season of the house under the management of Wolff and King.—Park G. Byers, bounding wire performer, of this city, left April 22 to join the Wallace Circus.—Frank P. Minelli and Edna Caldwell Minelli left April 27 to join the C. W. Park co. at Kittanning, Pa.—Eugene La Rue, having closed with the Edwin Young co., is at his home in this city.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Lorain Hollis in Forget-Me-Not April 20; fair business and performance. King Dramatic co. (return) 22-27 in Hands Across the Sea, Faust, The Sporting Duchess, Monte Cristo, Cumberland '61, The Three Guardsmen, Held by the Enemy, David Garrick, The Cherry Pickers, and The Victorian Cross to S. R. O.; co. good. After the performance 25 local amateur numbers were introduced, some of which were creditable. Van Dyke and Eaton co. 6-11.——ITEM: The Loraine Hollis co. disbanded here 20. Miss Hollis and her leading man, with the assistance of the Young Men's Club, will present a comedy drama here in the near future.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): Mrs. Fiske in Becky Sharp April 25; large house delighted with Mrs. Fiske; she was ably assisted by Charles Plunkett, Frank Gillmore, Norman Conniers, and Hugh Cameron. Chester Bishop co. in Myrtle Ferns 29; small house; co. medium. Bert Marshall 6-11. 'Way Down East 17.——ITEM: Owing to the illness of Grace Wilson the Chester Bishop co. were compelled to cancel their dates of 30 and 1. Sadie Farley joins the co. here, and hereafter "She" will be a part of their repertoire.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): Himmelein's Stock co. closed a successful week April 27. Plays: Lost Paradise, Northern Lights, In the Heart of the Storm, The Victorian Cross, Dr. Jekyll and Mr. Hyde, and Lost in New York. The Hottest Coon in Dixie did well 29. Tim Murphy in The Carpetbagger delighted one of the largest audiences of the season 1. The Prisoner of Zenda 4.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Barlow Brothers' Minstrels April 15; small house; performance ordinary. An excellent band and orchestra were the features. Roanoke 18 canceled. Reymer's City Band Minstrels (local) 23 stood them up; performance clever. The Man from Mexico 25; small audience; performance good. Hi Henry's Minstrels 3.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Professor J. Daniels April 29. Phil Hunter, magician, 3. Walker Whiteside will close the season 16.——ITEM: Will S. Rogers and his wife, formerly well known to the profession in Clyde Gould, are here, where Mr. Rogers is ill with rheumatism.

DELPHOS.—SHEETER'S OPERA HOUSE (Carl Jettinger, business-manager): A Breezy Time April 27 completed its own season, as well as that of the house, by a good performance to fair audience.——ITEM: The management this season has offered the patrons good attractions and all are glad to know that they will continue the coming season.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Creston Clarke in The Last of His Race April 29 pleased fair house. The Prisoner of Zenda 7. Sousa's Band 9. Fabio Romani 11.——ITEM: Harry Shunk of minstrel fame, will put on minstrels for the Social Club, of this city, 22.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Marie Lamour closed the season at the Grand in A Wise Woman April 27; business light; audience pleased. Marie Lamour deserves mention.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Columbia Comedy co. 6-11.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, acting manager): Roe and Fenburg's co. pleased large audiences April 22-27. Plays: Roanoke, The New Governess, Knobs o' Tennessee, Bar Harbor, Why Jones Left Home, and East Lynne. Hi Henry's Minstrels 2. Sousa's Band 9.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Dark.——ITEMS: Lou Moore joined the Wallace Circus as clown 24.—Joe Shondel joined Robinsons Brothers' Circus as clown 24; both of this city.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Hi Henry's Minstrels April 27 pleased fair house. Walker Whiteside 14.——ITEM: John Robinson's Circus failed to open season here 29 owing to flood in the Ohio River.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Field's Minstrels April 26 pleased large house. The Prisoner of Zenda 2. Rupert of Hentzau 9.——ITEM: Edward Forman, of Field's Minstrels, spent 28 here with relatives.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): A Breezy Time to fair house April 24; performance fair. The Hottest Coon in Dixie to fair business 30; performance good. Miss New York, Jr., 7.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Manager Blumenberg's new play was well presented to two large houses April 26, 27; a number of titles have been suggested for the play, but none has yet been selected.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Two Little Vagrants April 26; small but pleased audience. The Prisoner of Zenda 6. Rupert of Hentzau 11. 'Way Down East 16. When We Were Twenty-one 23.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): K. of P. Minstrels April 25 entertained large audience; everybody participating scored hits.——PEOPLE'S THEATRE (H. G. McLain, manager): Closed.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Creston Clarke in The Bells April 25; good business and performance. Hi Henry's Minstrels 26; S. R. O.; Henry's previous co. superior to present one.

JACKSON.—GRAND OPERA HOUSE (Frank C. Morgan, manager): My Friend from India April 19; funny and pleasing performance; fair house.——CRESCENT OPERA HOUSE (Guy Ruf, manager): Dark.

CANTON.—THE GRAND (M. C. Barber, manager): Primrose and Dockstader's Minstrels pleased large audience April 25. Louis James and Kathryn Kidder in A Midsummer Night's Dream to good business 30; fine performance. E. H. Sothern 13.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): The Two Little Vagrants April 25 pleased good audience. Hi Henry's Minstrels 29; large house; satisfactory performance.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): Human Hearts 1 (benefit stage hands); big house; good performance. Miss New York, Jr., 6.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Donnan, manager): Marie Lamour in A Wise Woman April 24; performance good; capacity. Season closed.

FREMONT.—OPERA HOUSE (Helm and Haynes, managers): Field's Minstrels April 25; S. R. O.; pleased audience.——ITEM: The Elks entertained the Field's co., after the performance 25, with a stag.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Field's Minstrels April 29 pleased big house. A Milk White Flag 6. Miss New York, Jr., 9. Columbian Comedy co. 20-25.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Walter E. Perkins in The Man from Mexico delighted good house April 29. Field's Minstrels 3.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Kinsey Comedy co. commenced week April 29 in A Mismated Couple; fair attendance.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): The Two Little Vagrants closed the local season April 27; big house; good performance.

SALEM.—GRAND OPERA HOUSE (Charles E. Helton, manager): White's Faust 7. Two Merry Tramps 13. Gorman's Vaudevillians 16-18. Vogel and Deming's Minstrels 20.

NEWCOMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): Kinsey Komedy Ko. 6-11. Schubert Quartette 23.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): A Wise Woman April 30 closed season to large audience; performance fine.

BARNESVILLE.—MOORE OPERA HOUSE (Eli Moore, manager): Midnight in Chinatown 7. Larraine Hollis co. 10. Shubert Concert co. 28.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Kinsey co. closed a fair week April 27.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): Dark.——SMITH'S OPERA HOUSE (James L. Smith, manager): Dark.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Field's Minstrels April 30; good performance; fair business. Walker Whiteside 10.

BRYAN.—JONES OPERA HOUSE (MacPhail and Mallory, managers): They Want Me 1; good performance; small house. A Wise Woman 4.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): A Milk White Flag 9.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Chester Bishop co. 6-11.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Season closed.

OKLAHOMA TERRITORY.

PERRY.—OPERA HOUSE: Closed for season. Manager Delaney will remodel house, doubling stage and seating capacity, and also put in lift curtain.

ENID.—OPERA HOUSE (R. A. Wald, manager): Dark.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): The Strollers to small business April 29; excellent co. The Menelles at M. E. Church pleased large audience 23. The Evil Eye 29.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Nathan Hale 2. Harry Corson Clarke 18.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): The American Grand Opera co. (return) April 24; poor business; pleasing co. Madame Delmotta and Rosemarie Campbell deserve mention. Culhane, Chace and Weston's Minstrels 26; fair house; good performance. William H. Chace and Christy made good. Vogel and Deming's Minstrels 4. East Lynne 9.——CENTENNIAL HALL THEATRE (Harry Slater, manager): An Oxford Affair 24; S. R. O.; performance good, considering local talent did "stunts."——ITEMS: The Gerhard Concert co. played a return date at Port Carbon 29.—The American Grand Opera co. had advertised Il Trovatore but changed last moment to Faust. Costumes and scenery did not arrive from New York.—The Oxford Affair was for the benefit of King's Daughters and they cleared $125.—Edwin Young and family spent 28 with Manager John Whiteley.—Lynch Sisters' Minstrels, organized at Mahanoy City, played at Heckerscherville 30 and will play the Eastern towns of Pennsylvania.—The Mahanoy City Minstrels delighted the natives of Ringtown 24.
GEORGE B. STICHTER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Mistress Nell had good audiences April 27. Agnes Ardecke was excellent and the supporting co. up to the standard. Viola Allen, with her superb co., drew a banner house 30. The play, In the Palace of the King, as presented by the co., was a treat. William Norris deserves special mention. The season will close with A Stranger in a Strange Land 10.——ITEMS: The air is full of rumors of a new theatre for this city, to be built on the same site that Mr. Aschbach, who built the Academy of Music, had selected for a theatre about twenty years ago.—The Lehigh Dramatic Club Minstrels gave their first public performance at the Lyric 25 and scored a success, realizing nearly $200.—Viola Allen's first appearance before an Allentown audience was the occasion for an ovation, the house was completely sold out three hours after the box-office opened, and in order to accommodate the large number who were unable to secure seats, a matinee performance at evening prices was given.—The Muhlenberg Glee and Mandolin Club gave a fine concert at the Lyric 27 to good attendance.—The fire demon completed the work 26 it left unfinished last January, when the Academy of Music was partially destroyed. The building is now a total wreck.—The second concert of the Allentown Band series was given at the Lyric 30. Florence E. Walton was the soprano soloist, and F. D. Hartman accompanist. The audience was large and applause liberal.

WILKES-BARRE.—THE NESBITT (Burgunder and Coons, lessees; M. F. Coons, business-manager): William Morris in When We Were Twenty-one April 26; fair house; good production. Stetson's U. T. C. 29; big business; good performance. Thomas Jefferson in Rip Van Winkle 30; fair house and performance. Black Patti's Troubadours 1 pleased fair audience. Peter F. Dailey in Hodge, Podge and Co. 2; large and enthusiastic house. Dr. Mason Glee Society (local) in David and Goliath 3. The Princess Chic 4. E. H. Sothern 6. A Stranger in a Strange Land 7. Viola Allen 8.——GRAND OPERA HOUSE (Burgunder and Coons, lessees; M. F. Coons, business-manager): Corse Payton's Stock co. 22-27. Plays last half of week: Woman Against Woman, A Desperate Game, A Noble Woman, Kidnappers of New York, On the Rappahannock, and Eagle's Nest; S. R. O.; capable co. Macauley-Patton co. in The Minister's Son, The Outside Track, and A Wasted Life 29-4; large and pleased audiences. Huntley-Jackson co. 6-11.——NINTH REGIMENT ARMORY: U. S. Marine Band, direction of Lieutenant Santlemann, pleased two large audiences April 26. Amy Whaley, soloist, scored.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Whitney and Knowles' Quo Vadis, magnificent production, attracted light audiences April 27; business injured by previous inferior production. Marguerita Sylva, supported by an excellent co. in The Princess Chic, delighted large audience 29. The event of the season was Mrs. Fiske in Becky Sharp 1 supported by a splendid co., and delighting a large audience; curtain calls numerous; after so much that was meretricious and trivial, it was an intellectual and histrionic treat. E. H. Sothern gave a fine performance of Hamlet to a light house 2. Viola Allen 3. Black Patti's Troubadours 4. Vogel and Deming's Minstrels 7. My Friend from India 9. Pinafore (local) 10, 11. In a Balcony 13. Vaudeville 16. John Drew 21. Sousa's Band 24.——ITEMS: Hot weather is injuring business.—Walter A. Lawrence, stage-manager of The Princess Chic co., sang several seasons at Conestoga Park and was given a hearty welcome 29.—The Dilettanti Society of this city produced Uncle Josh in St. Anthony's Institute Hall 25.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): The Philharmonic Concert (local) April 25; large audience; excellent programme. Midnight in Chinatown 27; large audience; poor performance. Mrs. Fiske and a capable co. appeared in Becky Sharp 29, fine business; excellent performance. Lyman Howe's Moving Pictures (return) 30 pleased fair house. Louis James and Kathryn Kidder 3. Joshua Simpkins 5. The Prisoner of Zenda 15. Rupert of Hentzau 22. Sousa's Band 23.——OPERA HOUSE (I. C. Mishler, manager): The season at this house has closed.——ITEM: Robert K. Findley, leader of Cambria Theatre Orchestra, will sail from New York 8 for London, where he will study the violin.—Calvin Huss, of this city, left several days ago to act in capacity of a musician with Main's Circus.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Mary Mannering in Janice Meredith April 25 to capacity; enjoyable performance. A Poor Relation 26. Frank Keenan made a hit; big business. Stetson's U. T. C. 27; packed houses; co. capable. Black Patti's Troubadours 29; fair performance; large audience. Thomas Jefferson in Rip Van Winkle 1 pleased big house. E. H. Sothern 4. A Stranger in a Strange Land 6. Viola Allen 7.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Charles K. Champlin co. 29-4; good business; co. capable. Plays: The Curse of Pride, In Old Virginia, Only a Private, A Double Life, My Uncle from New York, and Trapped Among the Miners. McAuley-Patton co. 6-11.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): The Heart of Maryland, presented by an excellent co. headed by Mabel Howard, packed the house April 25. Black Patti's Troubadours pleased fair house 26. Frank Keenan and a capable co. in A Poor Relation merited better patronage 27. Quo Vadis (return) 30 pleased small house. Stetson's U. T. C. 1; good audience and co. The Power Behind the Throne 2. Macauley-Patton co. 13-18.——ITEMS: William Corcoran and Charles Fey, of this city, are filling an engagement with Lowry Brothers' Circus Band.—Dr. Stafford, who was to close the Brockway Course 22, did not appear.—Little Bo-Peep will be given by amateur juveniles 10, 11. Stetson's U. T. C. has a new transformation for the close of the play, and it was shown for the first time here 1.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): The Heart of Maryland April 26; fair business; Mabel Howard deserves mention. Arizona 27; capable co.; good audience. E. H. Sothern in Hamlet 30; good house; the lovers of Shakespeare enjoyed the production, but Sothern is not an ideal Hamlet. Peter F. Dailey 1 in Hodge, Podge and Co.; medium business; William Broderick scored. Jessie Sawtelle co. 6-11.——ITEM: The Tonello Troupe of Acrobats have signed with the Keystone Dramatic co. for the Summer.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Whitney and Knowles' Quo Vadis to fair business April 25; magnificent production; good co. The Harrisburg Choral Society sang to large audience 26; the soloists, vocal and instrumental, were of the imported brand; the affair was a success. Dickson and Mustard's Humpty Dumpty (return) 27; good business; fair co. Holden Comedy co. opened 29 for five days to fair business. E. H. Sothern 3. 'Way Down East 7. My Friend from India 10. Phil Hunter 11. Holden Comedy co. 13.

YORK.—OPERA HOUSE (B. Z. Pentz, manager): Whitney and Knowles' Quo Vadis April 26 delighted fine audience. The United States Marine Band gave an excellent concert to a light house 27. Amy Whaley was the soloist. Lester Walter Stock co. in The Prince of Russia, Fallen Among Thieves, The Fatal Wedding, Down Louisiana, The Two Sisters, and Across the Trail are doing small business 29-4. My Friend from India 7. 'Way Down East 8. Vogel and Deming's Minstrels 9. Holden Comedy co. 10, 11.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Arizona April 25; fair audience; excellent co. High School in The Cabinet Minister 26; S. R. O.; play well produced. A Hole in the Ground 27; good business; pleased audience. Tim Murphy in The Carpetbagger 29; fair house; pleased audience. The Christian 1; good and elated audience. Mildred Holland 4. 'Way Down East 6. Viola Allen 9. Hearts of the Blue Ridge 10. Lester Walter co. 20.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): Quo Vadis (return) 1; big business; performance good. 'Way Down East 3. The Power Behind the Throne 6.——HERSKER'S OPERA HOUSE (H. E. Carpenter, manager): Black Patti's Troubadours April 24; big house; performance satisfactory. Culhane, Chace and Weston's Minstrels 25; small house; performance fair. Holden Comedy co. (return) 6-9.

ALTOONA.—ELEVENTH STREET OPERA HOUSE (I. C. Mishler, manager): Midnight in Chinatown April 26; large house; fair co. Howe's Moving Pictures 27; fair house and entertainment. Mrs. Fiske in Becky Sharp 30 was greeted by a large, refined and enthusiastic audience. Louis James and Kathryn Kidder 4. King Dramatic co. 6-11. Along the Kennebec 13. The Prisoner of Zenda 16. Walker Whiteside 21. Sis Hopkins 22. Sousa's Band 23.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; Charles Haussmann, resident manager): Denman Thompson in The Old Homestead April 25; excellent co.; good house. Keene, magician, 27; poor houses; fair entertainment. Holden Comedy co. 3. Freeman Comedy co. 4 (local). Vogel and Deming's Minstrels 6.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Carner's Stock co. pleased good business April 22-27. Plays: The Black Flag, Beacon Lights, Knobs o' Tennessee, My Uncle from New York, and Rip Van Winkle. The Alvin Stock co. in Damon and Pythias 29; poor performance and house. Marshall's Vaudeville co. 13-15.

SHENANDOAH.—THEATRE (Nathan Appell, manager; E. H. Carpenter, resident manager): Culhane, Chace and Weston's Minstrels April 24; big business; fair performance. Black Patti's Troubadours pleased large audience 27. 'Way Down East 10. O'Flynn's Stone Wall 16.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): Stetson's U. T. C. April 27; large houses; good performances. For Fair Virginia 29 pleased medium attendance.——ITEM: Manager Wagner states that the work of demolition of the old theatre begins next week.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Lester Walter Stock co. April 22-27; good business. Plays last half of week: Across the Trail, Down in Louisiana, The Two Sisters, and Uncle Sam in China. This closes the season, which has been a profitable one.

BETHLEHEM.—GRAND OPERA HOUSE (O.

B. Gernert, local manager): Dandy Dick, by the Mustard and Cheese Dramatic Association, of Lehigh University, April 27. Black Patti's Troubadours 3. Stetson's U. T. C. 4. A Stranger in a Strange Land 9.

JEANNETTE.—BYER'S THEATRE (Thomas Boyd, manager): Criterion Vaudeville co. April 27; poor co.; fair business. Midnight in Chinatown 29; big house; performance fair. Joshua Simpkins 3.——ITEM: Bowman's Vaudeville Show will open their Summer season here 11, under canvass.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Fred High, humorist, April 29; fair entertainer; small house. Tim Murphy in The Carpet Bagger 30; capacity; excellent performance. Faust 4. Gus Cohan's co. 6-8. Howe's Moving Pictures 10. The Drummer Boy of Shiloh (local) 13-15.

SUNBURY.—OPERA HOUSE (James C. Young, manager): Howe's Moving Pictures April 24; large audience (Mozart Band benefit); pictures good.——ITEM: Manager Fisher, of the new Chestnut Street Theatre, intends conducting his theatre in a first-class manner.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Joshua Simpkins April 24; fair house and co. The Drummer Boy of Shiloh 26, 27; good houses and performances. Howe's Moving Pictures 3.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Washington and Jefferson College Minstrels gave pleasing performance April 26 to large audience. Held by the Enemy 27; satisfactory performance; fair business. Midnight in Chinatown 4.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): Gus Cohan co. April 22-24 in Don't Tell My Wife, Our German Friend, and A Jolly Good Fellow; excellent co.; good house. Culhane, Chace and Weston's Minstrels 27.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenIman, manager): Stetson's U. T. C. April 30; big business; pleased audience. Mildred Holland in The Power Behind the Throne 1; S. R. O.; fine performance. Edwin Young co. 6-8.

PITTSTON.—MUSIC HALL (C. C. King, manager): Major McBride and Maud Gonne April 29; lecture to large house. Black Patti's Troubadours 30; large and pleased audience.——ITEM: The season closed 30. It has been a successful one.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, manager): Midnight in Chinatown 1; medium house; fair co. St. John's Dramatic Association (local) in The Little Tramp 15. Y. P. F. L. (local) Entertainment 17.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia 1; light house; good performance. White's Faust 2; poor business; fair co. Kellar 8. Sousa's Band 20.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Mary Mannering April 27 in Janice Meredith was greeted by large and pleased audience. Kellar 7. Mrs. Leslie Carter 8. E. H. Sothern 10.

KANE.—LYCEUM (A. B. Cohn, manager): Frank Davidson co. April 25-28 in Up Willow Creek, Farmer Hopkins, and Days of '98 to S. R. O.; performances fair. Season closed.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Thomas Jefferson in Rip Van Winkle April 29; splendid performance; business fair. Lester Walter Stock co. 6-11.

READING.—ACADEMY OF MUSIC (John J. Mishler, manager): Mistress Nell April 26. Black Patti's Troubadours 27. Viola Allen 29. E. H. Sothern 1. The Princess Chic 2.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Josh Simpkins 7. Hearts of the Blue Ridge 18.——ITEM: Arrangements are in progress to give the Park a new curtain.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager): Joshua Simpkins April 30; good business; fair performance. Midnight in Chinatown 6. For Fair Virginia 10.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): For Fair Virginia 2. Gus Cohan co. 13-15 under canvas.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Grable and Downer, managers): Midnight in Chinatown 3.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Culhane, Chace and Weston's Minstrels April 27; fair co. and house.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Culhane, Chace and Weston's Minstrels 6 canceled.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): The Christian 2. 'Way Down East 13 canceled.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (F. Wernon, manager): White's Faust 1; excellent performance; business good.

CARLISLE.—OPERA HOUSE (Markley and Appel, lessees; J. M. Duly, manager): 'Way Down East 9. Columbia Comic Opera co. 13.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, manager): Midnight in Chinatown April 30; good performance and business.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Dark.——ASSEMBLY BUILDING (Davis Beaumont, manager): 'Way Down East 1.

COLUMBIA.—OPERA HOUSE (James Crowther, manager): Sevengala, hypnotist, opened week April 29; good business; audience pleased.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): White's Faust April 25; large and pleased audience. Culhane, Chace and Weston's Minstrels 2.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Kellar 6. Sousa's Band 7.

SHEFFIELD.—I. O. O. F. THEATRE (C. F. Carlson, manager): House closed for season.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Elks' Minstrels 13.

MANSFIELD.—OPERA HOUSE: Dark.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Jule E. Ogden, manager): The Volunteer Organist April 27; good house; fair performance; Harcourt Comedy co. 27-4 in Master and Man, The Gypsy Queen, Blow for Blow, Beacon Lights, and The Prisoner of Andersonville; fair houses. Annual benefit of Manager Ogden 6. Thomas E. Shea. When We Were Twenty-one 8. A Country Merchant 11. A Bachelor's Honeymoon 13. The Farnsworths 14.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): The Garrick Stock co. in The Forgemaster April 29-1; good business; satisfactory performance. Oliver Twist 2-4. Lynwood 6-8. The Black Flag 9-11.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Sherlock Holmes April 25. The Belle of New York 28; S. R. O.; audience pleased. Daniel R. Ryan co. 6-11. A Bachelor's Honeymoon 14.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Wills Brothers April 29, 30 in Two Old Cronies, In Atlantic City, and Bosom Friends pleased good houses.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Hustler 1 failed to appear. Grimes' Cellar Door 14.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): My Friend from India April 29; fair business; performance good. This attraction closed the season, which has been a successful one.——CONVERSE AUDITORIUM (Dr. R. H. Peters, manager): South Atlantic States Music Festival 1-3.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (S. M. Bear, manager): Grace Hayward co. opened a week's engagement April 22 with A Soldier of the Empire, to capacity, and presented to good business Carmen, Friends, Sapho, Nell Gwynne, and Taken from Life during the week. Hans Hanson 6. Paris and the Exposition pictured by Harry Randall 8, 9.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, manager): A highly entertaining production of The Wife was given by the Hopkins Stock co. April 29-4; the play was beautifully staged and reflected credit on Sam Morris, the stage director. Alexander Gaden as John Rutherford was eminently successful. Al. W. Fremon as Culver also deserves mention. Others who did well were Nettie Marshall, Carrie Lamont, Joseph O'Meara, and Frederick Julian. The bill was changed 2 and Nettie Marshall was given a testimonial benefit, with special programme. The regular vaudeville bill had Grace Van Studdiford as a headliner, and included Lew Hawkins and the Brothers Herne. The Charity Ball, with Maude Fealy in the leading role, 6-11.——AUDITORIUM (Benjamin M. Stainback, manager): Theodore Thomas' Orchestra attracted immense audiences 25-27. Anna Eva Fay (return) 29, 30; fair houses.——LYCEUM THEATRE (Frank Gray, manager): Dark.

NASHVILLE.—THE VENDOME (Staub and Sheets, managers): Stuart Robson in She Stoops to Conquer April 23 closed season at this house delighting large audience.——GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. in Sweet Lavender 15-20 pleased large audiences. The co. appeared in Lady Windermere's Fan 19, this being done as a benefit performance to J. Gordon Edwards. The bill for 22-27 was Confusion, with benefit performances 26 for William Stuart, when Captain Rackett was presented. Mr. and Mrs. Jimmy Barry, Johnny Carroll, and the Oriskanys were pleasing in the vaudeville numbers. May Blossom 29-4 will be the closing bill for this house, with benefit performance of Caprice 1 to Morris McHugh, and Glorianna 3 to Anna Hollinger. Baby Lund and Losh and Lumpkin in the specialties. Baby Lund does one of the best vaudeville turns seen here this season.——THE TABERNACLE: Theodore Thomas' Orchestra 24.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Paris, manager): Creston Clarke in The Bells April 11; first-class performance; good house.

TEXAS.

SHERMAN.—OPERA HOUSE (L. Sarazan, manager): Minstrel performance by Dallas Elks April 25 packed the house and was accorded one of the most meritorious attractions of the season. W. A. Tuley as manager deserves much credit for the success of the affair, the object of which was to provide a nest egg for the social fund of the newly organized Sherman lodge. The Elks' Quartette, J. M. Cole, and Miss Louise Randall deserve special mention.

BROWNWOOD.—MIRTH OPERA HOUSE (J. W. Hall, manager): Fanny Hill Burlesque co. April 26.

HOUSTON.—SWEENEY AND COOMB'S OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; C. Bergman, manager): Dark.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Dark.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Howard Kyle and Jessie Izett, old favorites here from their work in stock cos., presented Nathan Hale April 24, 25; packed houses; enthusiasm, partly for the play and partly for the co., was manifested by curtain calls; Mr. Kyle and Miss Izett were the recipients of much social attention during their visit. Neil Burgess in The County Fair 26, 27; fair business; good performance; mechanical horse race especially interesting. Willard Squires, a Salt Lake boy, who is one of the male quartette, received special recognition. Sag Harbor 3, 4.——NEW GRAND THEATRE (M. E. Mulvey, manager): Dark.——ITEM: All is bustle around the Salt Palace. Manager Mulvey will have a first-class opera stock co. there.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): A Breezy Time April 28; good performance and house. Harry Corson Clarke 8.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The County Fair April 25; fair house and co. Nathan Hale 26; fair house; strong co.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Tennessee's Pardner 1; good business; fair performance. Sousa's Band 2. Leon Herrmann 6.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Tennessee's Pardner April 29; good co; fair business. Sousa's Band 1.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Duffy's Jubilee April 27 pleased good house.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Sousa's Band to good audience 2; concert excellent.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Montalvio, hypnotist, April 29, 30; small attendance; fair attraction. Duffy's Jubilee 7.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Dark.

BELLOWS FALLS.—OPERA HOUSE: Dark.

VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): My Friend from India 3 closes the season.——ITEM: The management of the Academy should be congratulated for their efforts during the past year to give to the theatregoing public the first-class entertainments that have been presented, and all trust that Manager Charles W. Beckner will again have charge of the Academy next season.

WINCHESTER.—THE AUDITORIUM (Atwell and Worthington, managers): Hello, Bill did good business April 26; fair performance. Bright Lights, under canvas, 26, 27; good average business; audiences pleased.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Giffen Stock co. (second week) in All the Comforts of Home; co. splendid; business large.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Vivian de Monte April 27; fair business; performance disappointing.

STAUNTON.—OPERA HOUSE (Backman and Shultz, managers): Dark.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

WASHINGTON.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Amateur vaudeville 26; good house and performance. Nathan Hale 14.——ITEM: The Nichols Twins, formerly with Friedlander's Brownies in Fairyland, passed through here 26 on their way to Butte, Mont., to accept an engagement with Dick Sutton.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Bittner co. in A Page for Life April 22-24; fair co.; good business. The Telephone Girl 25; crowded house; good performance.——ITEM: Plans are being prepared by John Cort, of Seattle, for a new theatre.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Clara Hammer co. April 21-27 in Brother Against Brother, A True Kentuckian, and Davy Crockett; good co.; business fair.

NORTH YAKIMA.—LARSON'S THEATRE (A. E. Larson, manager): The Telephone Girl April 23; big business; fair co. The Evil Eye 9.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Mrs. Fiske in Becky Sharp April 27; doors opened to S. R. O.; splendid performance. Louis James and Kathryn Kidder 2. Tim Murphy 11. The Prisoner of Zenda 13.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Van Dyke-Eaton co. 29-4 in The Parisian Princess, Friends, and Woman Against Woman.——ITEM: J. M. Evans and his orchestra close at the Grand this week and go to Cedar Point, Ohio, for the Summer, opening June 1.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Hello, Bill April 27 pleased small house. A. and T. biograph 29, 30; small houses; satisfactory entertainment. Vogel and Deming's Minstrels 13.

SISTERSVILLE.—AUDITORIUM THEATRE: Van Dyke-Eaton co. to fine business April 26-27. Tim Murphy 14.——ITEM: The Van Dyke-Eaton co. spent several days on board an Ohio River packet during the flood 22-27, failing to reach here at time billed.

FAIRMOUNT.—OPERA HOUSE (M. R. Musgrove, manager): Columbia Comic Opera co. April 26-28; good performances; large audiences. Quo Vadis 29; splendid performance; large audience.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): West Virginia University Glee Club April 26; good business and performance. Vogel and Deming's Minstrels 17.

MONONGAH.—COLISEUM (C. Curry, manager): Carpenter's Quo Vadis April 27; large and pleased audience.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Griffith's Faust April 25; large and appreciative audience. Kathryn Purnell deserves special mention. Howard Gould in Rupert of Hentzau 27 to S. R. O.; co. very fine.——ITEM: During the performance of Faust Allene Colin averted a catastrophe in the scene where Valentine dies. Lighted oil fell on Valentine from one of the torches, setting fire to his clothes. She hastily put out the flames and the play proceeded without interruption.

APPLETON.—OPERA HOUSE (John Thickens, manager): Field's Minstrels April 26 delighted large audience. Griffith's Faust to small house 27; co. fair. Railroad Jack 29. Little Trixie 4. Stuart Robson 7.——HARMONIE HALL (L. C. Schmidt, manager): Davenport Burlesquers 29; performance stopped by police at end of first act.——ITEM: Field's Minstrels disband at Waukesha 30, after a banquet tendered the co. by Mr. Field.

WAUSAW.—GRAND (C. S. Cone, manager): Quo Vadis April 22; fair house and performance. Catherine Ridgeway Concert co. 25 (last number Y. M. C. A. course) to S. R. O.; delighted audience. A Romance of Coon Hollow 26; fair co.; small house. Railroad Jack 28; fair house; poor co. Reuter concert, Jacob Reuter, violinist; Belle Heimman, pianist, 2. Boer Relief Fund lecture 3. Stuart Robson 8.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Field's Minstrels (Elks' benefit) April 23 to capacity; receipts $1,015. Faust 26; fair house and performance. The Watch on the Rhine 30. The Village Parson 4. The Flaming Arrow 8. The Telephone Girl 10. The Highwayman 15. When We Were Twenty-one 21. The Evil Eye 23.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Leon Herrmann April 28; fair audience pleased. Griffith's Faust 29; excellent performance; fair house. A Merry Chase 1. Beacon Lights (local) 3. The Watch on the Rhine 6. A Social Session 9. Stuart Robson 11. The Flaming Arrow 16. Little Trixie 18. Midnight in Chinatown 22. La Pearl Combination 27. The Evil Eye 30.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Field's Minstrels to good business April 25; fine performance. A Social Session 3 canceled. Stuart Robson 9.——BUSK OPERA HOUSE (John Sellers, manager): Davenport Burlesquers 26; fair business; vulgar performance. Nye and Connor's co. 6-11.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Gaskell Stock co. 22-27; good houses in Knobs of Tennessee, Roanoke, Monte Cristo, A Jealous Wife, and The Octoroon. Sedbeck, pianist, delighted small house 24. Arthur Donaldson in Carl Carlson pleased fair house 30. Davenport Burlesquers 11.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): A Social Session April 22 canceled. Royal Lilliputians drew large business 25 and delighted their patrons. Gaskell Stock co. opened a week's engagement 28 to S. R. O. in Roanoke; co. good. Eight Bells 6. La Pearl Combination 9. Al. H. Wilson 13.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Newman, manager): A Merry Chase April 28; fair co.; light business. Stiefmutter and Abendteuer 3 (local).——CONCORDIA OPERA HOUSE (Blumenfeld and Hilgendorf, managers): A Social Session 28 canceled. N. W. University Band and Orchestra 10. La Pearl's Combination 12.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Anna Held in Papa's Wife April 26 drew large audience; good performance. Charles A. Bigelow's Comedy work was refreshing and greatly appreciated. A Celebrated Case (local) 2. Stuart Robson 4.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Harry Shannon co. closed successful week April 27; co. good. Labadie's Minstrels 30-1 (local). Stuart Robson 6. The Watch on the Rhine 9. Davidson Stock co. 13-18.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Standard Stock co. April 22-24 in McNulty's Mishaps, A Young Hero, and A Hot Time; fair audiences and co. Anna Held 26; packed house; good performance. Stuart Robson 3.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Harry Shannon co. April 28-4; good houses and performances. Repertoire: Squire's Daughter, Paradise Regained, In the Rogues' Gallery, Camille, Old Farmer Allen, My Cousin Teddy, and Dawson City.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, manager): Schiller Quartette April 30; good performance; fair house. Railroad Jack 13.——D. D. H. OPERA HOUSE (Alfred Johnson, manager): Clark and Deshon 29-4.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Anna Held in Papa's Wife April 24; crowded house; audience pleased. Field's Minstrels 28, 29; crowded houses; good performances. Railroad Jack 3.

GREEN BAY.—THEATRE (John B. Arthurs, manager): Rupert of Hentzau April 25; fine production; good house. Field's Minstrels 27; fine co.; good house. Griffith's Faust 28; good house; fair co. Quo Vadis 5. The Watch on the Rhine 7. Stuart Robson 10.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Royal Lilliputians April 22; fair house and performance. Steinberg's Orchestral Concert (local) 26; fair house and concert. Griffith's Faust 3. The Burgomaster 6.

MANITOWOC.—TURNER'S OPERA HOUSE (Edward Zander, manager): Griffith's Faust April 26; fair audience.——OPERA HOUSE (Stephen J. Krainik, manager): Railroad Jack 2. Other People's Money 15. Barbour Theatre co. 20-25.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey manager): A Romance of Coon Hollow April 27; co. good; poor house. Railroad Jack 8. Other People's Business 17.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman manager): Carpenter's Quo Vadis April 26; good business; fair performance; part of Petronius could be improved upon. Little Trixie 14.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Smreina, manager): A Merry Chase April 26; small house; deserved better.——ITEM: Manager Smreina has closed his house for the season.

ASHLAND.—OPERA HOUSE (W. T. Seeger, manager): Field's Minstrels April 25; S. R. O.; audience delighted. Sons of America Minstrels 6. Griffith's Faust 7. The Flaming Arrow 9.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Maloney's Wedding Day 4. Davenport Burlesquers 7.

BARABOO.—THE GRANDE (F. E. Shults, manager): Prince Romiro April 27; small audience; fair performance. Maloney's Wedding Day 3.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Royal Lilliputians pleased large house April 23.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): A Brass Monkey April 24; excellent co.; large audience.——MANAGER OPERA HOUSE (William Marquardt, manager): A Breezy Time 2, 3.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): A Brass Monkey April 23; good house; performance fair. A Breezy Time 1.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Division No. 4, A. O. H. (local), in Messmates April 24; business and performance fair. Halifax Amateur Operatic Club rendered The Sleeping Queen and The Spectre Knight splendidly to good business 25, 26. Jere McAuliffe's co. opened for a week 29 in The Man-o'-War's Man; full house; excellent performance; co. the best the genial Jere has ever brought here; vaudeville features above average, the acrobatic work by Martin Brothers particularly clever. Ward's Dramatic co. 10, 11. The American Girl 14, 15. Side Tracked 16-18. Edward R. Mawson co. 20—indefinite.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): Madame Modjeska April 23, 24. Plays: King John, Macbeth, and Mary Stuart; excellent performances; large audiences. The Village Parson 26, 27; poor entertainment and house. The Little Minister 1. Madame Carreno 2. The Highwayman 3, 4. The Telephone Girl 7. Local 8-10. Blanche Walsh 14, 15.——ITEM: Manager Walker has returned from a trip South.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): James Vance Cooke April 22 in Pot Luck with a Poet pleased crowded house. Alberta Gallatin and an excellent co. in Nell Gwynne 27 to good house; scenery and costumes magnificent. The Man from Mexico 29; good co.; fair business. On the Suwanee River 1. Clara Mathes co. 6-11. U. S. Marine Band 21. Rusco and Holland's Minstrels 22.

LONDON, ONT.—OPERA HOUSE (Alex Harvey, manager): The Christian April 26; fine performance; good business. On the Suwanee River 30; fair attendance; Stella Mayhew made a hit. Walter E. Perkins in The Man from Mexico (return) 1; fair business; star duplicated his former hit; John F. Beck as Schmidt and Walter Colligan as Cook deserve mention.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): Edouard D'Oize in Hamlet and David Garrick April 24, 25; performances satisfactory; fair houses. Fifty-seventh Regiment Band pleased good audience 26. Stetson's U. T. C. 11. A Trip to Coontown 15. Harry Lindley 16-18.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (R. W. Tuttle, manager): Said Pasha 1. Stetson's U. T. C. 4. The Man from Mexico 8.——ITEM: W. S. Sherman has returned to this city and secured Agricultural Hall for the Summer, and will open with the Burrill Comedy co.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (Charles H. Willson, manager): Alberta Gallatin in Nell Gwynne pleased large house April 29; pleasure marred somewhat by co. carrying no scenery, using scenery of local house. Sevengala, hypnotist, is delighting crowded houses 29-4.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): Alberta Gallatin in Nell Gwynne April 25; small house; play weak, but Miss Gallatin made the most of it. The Man from Mexico 30.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

NELSON, B. C.—OPERA HOUSE (J. E. Annable, manager): Albani Concert co. April 19; the diva was in good voice; Muriel Foster contralto scored a triumph as also did M. Tivador Nachez violinist. Frank Watkis, accompanist, is deserving of special mention. House crowded.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. Loudon, manager): Alberta Gallatin in Nell Gwynne April 27; good business; the heroine finds an excellent reflection in Miss Gallatin. On the Suwanee River 29; satisfactory performance; fair audience. The Princess Chic 8.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): La Loie Fuller April 29. Blanche Walsh 2, 3.——THEATRE ROYAL (Lucas and Sharp, managers): Dark.——SAVOY THEATRE (C. McNiffe, manager): Week of splendid vaudeville.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Jere McAuliffe closed successful three weeks' engagement April 27. Ravel's Humpty Dumpty 9.

OTTAWA, ONT.—GRAND OPERA HOUSE (Joseph Frank, manager): Dainty Paree Burlesquers April 29-1 opened to capacity; good performance. The Span of Life 2-4.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Page Concert co. April 23; good house; audience pleased. The Man from Mexico 3.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Dark.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Jere McAuliffe co. 6-11.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, managers): Dark.

KINGSTON, ONT.—VICTORIA THEATRE (D. P. Branigan, manager): Harry Lindley co. 6-11.

STRATFORD, ONT.—THEATRE ALBERT (A. Brandenburger, manager): The Man from Mexico 2.

(Received too late for classification.)

CALIFORNIA.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in Nell Gwynn April 22-27; best performance for some time; business good. Landers Stevens and Fannie Gillette deserve mention.——MACDONOUGH THEATRE (Ed Swift, manager): University of California Skull and Keys Fraternity, special performance 25; packed house.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): W. C. T. U. oratorical contest for diamond medal, won by Buford Elliot, April 4; good house. A Husband on Salary 1. Paul Jennison Concert co. 2 in Congregational Church.

CONNECTICUT.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt and Son, managers): The Olympic Marine Band April 25 pleased fair audience. Quo Vadis (return) 27; performance and attendance good. The Little Minister 29. Thomas E. Shea 2-4.——ITEM: The Elks opened their new lodge and club rooms with a ladies' night 30. Ida L. Hipelius, Margaret Dermody, William De Bank, John Brandon, and George W. Lackey entertained with musical selections.

ARENA.

PERU, IND.—Wallace Shows opened here April 29; S. R. O. day and night performances. Everything went with a vim. The features of the show were the Nelson Family of acrobats, the Stirk Family of posers and bicyclists, Japanese performers, Herr Herkenrath's Hagenback animals, the Fortens' comedy acrobatic act, and the Livingstons' high bar act. In every respect the opening was successful.

JOPLIN, MO.—Gentry's Dog and Pony Show April 25 to packed tents; good performances.

LYNCHBURG, VA.—Buffalo Bill's Wild West April 29; large crowds; good performance.

URBANA, O.—Harris Nickel Plate Circus April 26 pleased good houses; a new canvas was spread 30.

MANSFIELD, O.—Ringling Brothers' Circus April 30 drew large audiences; performances good. The Casino Summer Park Theatre opens here 27; vaudeville will be the attraction.

BATH, ME.—Gentry Brothers' Dog and Pony Show had a large and pleased audience April 24.

EVANSVILLE, IND.—Gentry's Dog and Pony Show April 29, 30; good tents; excellent performances.

RICHMOND, IND.—Wallace Shows April 30; large business; good circus.

WOODLAND, CAL.—Norris and Rowe's Animal Circus gave two fine performances April 27; all the seats were filled at both performances. The show is one of the most complete and interesting displays of animal intelligence ever seen in Woodland.

STAUNTON, VA.—Rhoda Royal Shows exhibited April 29, 30 to good business; show poor.

COSHOCTON, O.—Harris Nickel Plate Show April 26; large audiences; performances poor, on account of inclement weather.

NEWARK, O.—Harris Nickel Plate Shows April 29; packed tents; fair performance.

JACKSON, O.—Robinson's Show opened their season here to large business 19; good performance.

INDIANAPOLIS, IND.—The Wallace Show opened its season here April 29. The equipment is largely new, and the performances in both the main and side shows meritorious. The audiences were good.

WILKES-BARRE, PA.—The Lee London Show gave its initial performance at West Side Park 1. The performance was smooth, considering the occasion, and on the whole good. The attendance was fair. James Hazzard, diver; Charles Emer's ponies, Henry Smith, bareback rider; Mr. and Mrs. Delmar, trapeze, and Mr. McCune, trapeze, were the features.

POTTSVILLE, PA.—Lowery Brothers' Olympia Circus April 26, 27 pleased good crowds. McDade made successful balloon ascensions.

NOTES.

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